ICONOGRAPHY
OF THE
HINDUS, BUDDHISTS AND JAINS

ICONOGRAPHY OF THE HINDUS BUDDHISTS AND JAINS

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To

DADA AND VAHINI

and

NATHA AND KAMALAVAHINI

with affection

FOREWORD

DR. R. S. GUPTE'S publication of *The Hindu, Buddhist and Jain Iconography* acquires seminal significance in view of the current interest in reviewing the Indian cultural heritage through a new perspective. This volume not only bridges the yawning gap in properly evaluating the representations of the icons belonging to the three major religions of India but also provides a thorough and comprehensive survey of the subject matter. Dr. Gupte's perceptive treatment of a rather complex subject and his lucid exposition of the subject enable the general reader to comprehend a host of intricate religious and cultural configurations.

The plan and the structuring of this book together with diagrammatic illustrations and the relevant photographic reproductions, provide an overview of the significance and the temporal and spatial variations of the icons, and might well shape and establish the attitudes and responses of both the general readers and the researchers in this area of knowledge. The reader might discover for himself, how Dr. Gupte's treatment of the Hindu, Buddhist and Jain iconography, beginning with exploratory suggestions becomes gradually comprehensive. The plethora of gods and goddesses and numerous minor deities in Hinduism with their variant names and special attributes are categorised and succinctly presented in the discursive segment of the chapter dealing with Hindu iconography. The tabulated segment makes it easier for the reader to readily recognize and identify the several godheads. The chapters on Buddhist and Jain iconographies also serve a similar purpose. The book has several merits and the excellent and comprehensive treatment of the iconographies of the three major religions of India in a single volume makes it singularly handy and is thus doubly welcome. I greet this latest scholastic venture of Dr. Gupte and have great pleasure in recommending it to students of Indian art and architecture.

R. P. NATH

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PREFACE

I need no excuse for writing this book. There is no single book at present which covers the iconographies of the Hindus, the Buddhists and the Jains in its entirety. This is the first book which covers this area in a single volume. A book which would provide information about the icons of the three Indian religions was perhaps not only necessary but also overdue.

During millennias, the Indian sub-continent produced vast mythologies of gods and goddesses, semi-divine beings, rakshasas and rakshasis. The Westerner is baffled by the numberless deities he sees looking at him from the walls of its numerous rock and structural temples. Many of these deities have numerous hands, and heads while quite a few of them are zoomorphic. It is difficult for a non-Indian to comprehend how the God of Learning could have the head of an elephant or how a God could take the form of a boar. The Westerner can understand God with anthropomorphic forms. The Bible says that God made man in his own image. So a God who looks like man is atleast credible. Any deviation from this man-like ideal therefore seems a departure from Godliness. If, however, it is accepted that God does not or need not resemble man, and that the form of the *Homo sapiens* is merely used as a tool to comprehend the idea of deity, then it may not become necessary to insist on a photographic resemblance between God and man.

To the Indian God is *nirākāra* (formless or without form), *nirguṇa* (without attributes), and *nirvikalpa* (beyond Time). When the artist tried to translate the idea of God in plastic terms, he gave him attributes to suggest his power. Since it was imagined that the power of God was great, he was given numerous hands to hold the physical symbols of power like the bow and the arrow, the trisula and the chakra. The numerous heads of the deity are merely suggestive of his great wisdom. The nimbus of the Buddha is merely a receptable for his Bodhi.

Generally God is represented as standing on a lotus. It is not a human god standing on a real lotus. The pictorial representations are mainly symbolic. The artist was aware that a lotus cannot sustain the weight of a human being. The artist used the lotus as a symbol of purity and of self-creation. As the lotus springs from the water, God too springs from the Primeval Waters.

This book attempts to introduce the layman, both foreign and Indian, to the iconography of the three important Indian religions. In the introductory chapters, the meanings of the various objects held by Indian deities in their hands and their significance has been explained. Many illustrations have been provided to make the discussion simple. Information concerning the deities has been provided in tabular form to make identification easy. Most visitors to the cave and structural temples find it difficult to identify the various deities carved there. This book will enable them to identify the numerous deities of India. That is why the book is so profusely illustrated.

The author has benefited by many excellent books on iconography. Gopinath Rao's work, *Elements of Hindu Iconography*, is a classic on the subject. But nobody could possibly handle his four volumes with ease. Khare has an excellent book on iconography, but it is in Marathi, and so is inaccessible to those who cannot read that language. Bhattashali's book is concerned primarily with the images in the

Dacca Museum, whereas Banerjea's book, *The Development of Hindu Iconography,* though it is a very scholarly work, is not helpful for identifying images. For Buddhist iconography, the best book is that of B. Bhattacharya. Some of my line drawings of Buddhist deities are after those appearing in this book, published by Firma K. L. Mukhopadhyaya, Calcutta. I gratefully acknowledge their courtesy. I am personally grateful to Mr. Mukhopadhyaya for permission to reproduce the line drawings. Other excellent books are those by Alice Getty, *The Gods of Northern Buddhism,* and Antoinette Gordon's *Iconography of Tibetan Lamaism.* On Jainism, Bhattacharya wrote a book in 1932 and no work has been published since then, though several scholars like U. P. Shah, Coomaraswamy, Sankalia and Settar have published articles on Jain deities.

The main credit for this book must go to Dr. Rustam J. Mehta of D. B. Taraporevala Sons & Co. Private Ltd., who made me write this book when I was engaged in my studies on Chalukya art. It was from him that the idea of the book and its unique tabular treatment originated. He has also seen the book through the press with his usual efficiency.

I have to thank many people for many things. I am grateful to Principal R. P. Nath, Vice-Chancellor of the Marathwada University, for writing the Foreword and to Mr. Russi Taraporevala, Chief Executive of D. B. Taraporevala Sons & Co. Private Ltd. for publishing the book.

Shri P. L. Barwal, Stenographer of the Department of History, typed the manuscript and Shri B. H. Shinde prepared the line drawings. Shri S. R. Kulkarni, Research Assistant in the Department, prepared the index. I am grateful to all of them. Shri N. A. Gore, former Librarian of the Marathwada University, Shri R. G. Jogdeo, the present Librarian, and Shri Subhedar rendered valuable library assistance. Shri T. V. Pathy and Dr. V. R. N. Prasad who belong to the University Faculty have also been of great help. Lastly I must thank my wife Nalini for her constant encouragement.

RAMESH S. GUPTE

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KEY TO PRONUNCIATION OF INDIAN WORDS

a—short as in 'nut'.
ā—long as in 'calm'.
i—short as in 'pin'.
ī—long as in 'machine'.
u—short as in 'bull'.
ū—long as in 'rule'.
ṛ—as in 'rich'.
ai—as in 'time'.
o—as in 'go'.
au—as in 'cow'.
ch—as in 'church'.
ñ—nasal palatal.
ṅ—as in 'sing'.
ṇ—nasal retroflex.
t—as in 'town', but dental.
ḍ—as in 'dunce', but retroflex.
d—as in 'the', but dental.
th—as in 'pothole', aspirated 't'.
ṭ—as in 'hot', but retroflex.
ph—as in 'pin', but strongly aspirated.
ś—as in 'shine'.
ṣ—as in 'sheet', but retroflex.

Accents have been omitted in the case of headings and sub-headings in bold capitals and small capital letters due to technical reasons. The correct pronunciation of a word can be found from the Index.

INTRODUCTION

TECHNICAL TERMS AND SYMBOLS

INDIAN religious and Shilpa texts make frequent mention of the hand poses (Mudrās or Hastas). pedestals, weapons, and other objects which are associated with Indian deities. These have great significance in iconography. Each god or goddess has his or her cognizance symbols which help to distinguish him or her from other gods and goddesses of the pantheon. The Indian sculptor was thus required to be fully conversant with religious texts which described the various Indian icons. Every posture of the hand is full of meaning, every stance of a god is suggestive of some mood, every object carried in the hand has some purpose.

Gods and goddesses preside over the universe and aid ailing humanity. God protects and so one of the most common hand pose is that of protection or Abhaya. But gods also confer grace, i.e., boon. The Varada is therefore the boon-giving posture. The hand posture of Vismaya is indicative of astonishment, surprise; whereas the Yoga or Dhyāna mudrā of the hands is indicative of deep meditation. A god may be engaged in meditation or may be surprised. The various moods of the gods are thus suggested by the numerous hand postures.

Deities may sit, stand, or be in a lying down posture. The posture of a deity has to suit his mood. If he is in an aggressive mood, he may stand in the Ālīdha posture, with one leg moved menacingly forward; if he is engaged in meditation, he would sit cross-legged, with the soles pointing upwards; if he is watching sports, he may sit with one leg pendant; if he is resting, he may be reclining on a couch. These postures are called Āsanas. Here the word āsana refers to the position of the legs; a god may be seated, standing or sleeping.

But the word āsana is also used to mean pedestal or seat on which a deity is seated, standing, or sleeping. The pedestal on which a deity sits may represent a lotus, when it is called a padmāsana. The siṁhāsana is a lion-pedestal. (See page 20.)

Indian deities carry a number of objects in their hands. They hold weapons and other objects, which sometimes have deep symbolism. Indian gods carry numerous weapons, like the conch (śaṅkha), lotus (padma), mace (gadā), wheel (chakra), goad (ankuśa), noose (pāśa), bow (dhanus), arrow (bāṇa), shield (kheṭaka), thunderbolt (vajra), trident (triśūla), sword (khaḍga), spear (śakti), plough (hala), pestle (musala), chisel (ṭaṅka), club made of bone (khaṭvāṅga), battle-axe (paraśu), javelin or trident (śūla), fire (agni), etc. Some of these symbols are very meaningful. A few of them are described below:

1. *Akshamālā:* The Akshamālā is a rosary and is made of beads. It may be either of the 'rudrāksha' variety, in which case it may be associated with the Rudra cult, or the 'kamalāksha' variety, probably associated with the Vishṇu cult. The Hindu Creator-god Brahmā also carries a rosary in one of his hands. The rosary he carries is representative of 'Time'. Sarasvatī, the consort of Brahmā, and Śiva also carry it, as also do other deities.

The rosary is also held by some of the Buddhist deities. Beal tells the story of the Bodhisattva Akshyamati who thus addressed the Buddha:

'World Honoured One, let me now present an offering to the Bodhisattva Avalokiteśvara.' Thus saying, he offered to the Bodhisattva a valuable necklace, who accepted it and dividing it into two parts, he presented one to Śākyamuni and another to the Buddha Prabhutaratna. The rosary is the special symbol of Avalokiteśvara, Prajñāpāramitā, Cundā, Bhṛikuṭi, Vasudhārā, etc.

2. *Chakra:* The chakra or wheel symbolises the rotation of the world, and also represents the Wheel of Dharma. It also stands for air.

In Buddhism, the chakra is symbolic of the Wheel of Law, which turns twelve times, or three revolutions, for each of the Four Noble Truths. It is represented with eight spokes, indicating the Eightfold path of salvation.

3. *Citron:* This is the 'seed' of the universe.

4. *Daṇḍa:* A staff. If it is held by Śiva, it is indicative either of death or of Śiva teaching.

5. *Gadā:* The gadā represents 'light'.

6. *Garuḍa:* The Garuḍa is symbolic of the human mind which can soar to the sky in an instant. It is the mind that pervades the bodies of all creatures.

7. *Jaṭā:* Jaṭās of Śiva and Brahmā represent the variegated Brahman.

8. *Kalaśa:* Vase. The Hindus believe that in the beginning the universe was all water. The Earth issued out of the Primeval Water. Brahmā, the Creator-god, therefore, carries this primeval water in his vase.

In the Buddhist pantheon, the kalaśa holds amṛita or the Elixir of Life. It is the special symbol of the Bodhisattva Padmapāṇi, the Buddhist Creator-god as also of Maitreya, Bhṛikuṭī, etc.

9. *Khaḍga:* The khaḍga is a sword. It is the symbol of enlightenment. 'As the sword cuts knots, so does the intellect pierce the deepest recesses of Buddhist thoughts.' It is the special symbol of Mañjuśrī. With his sword, he destroys ignorance.

10. *Kheṭaka:* The kheṭaka is a shield. It represents Dharma, which protects like a shield.

11. *Nandi:* The Nandi is Śiva's Bull and symbolizes Dharma.

12. *Padma:* In the Hindu pantheon, the lotus arising from Vishṇu's navel represents Maṇi—the Earth. Padma also symbolizes water and creation.

The lotus has much importance in Hindu and Buddhist pantheons. It symbolizes self-creation. This is why the Hindu Brahmā sits on a lotus. When the Buddha was born, he took seven steps and immediately lotus flowers sprang up underneath his feet. Every Buddha is 'Svayambhū', i.e., self-existent. The padma or lotus pedestal is indicative of divinity. The Ādi-Buddha manifested himself in the form of a flame arising from a lotus. The lotus also represents the Active Female Principle or in Vajrayāna, the female sex organ.

13. *Pātra:* The Buddhist monks carry a pātra or bowl which is used for begging alms. The Indian tradition has it that when the Buddha completed four weeks of Buddha-hood, Tapussa and Bhallika, two merchants of Ukkula in Orissa, were warned by a deity that they were approaching a Buddha. The merchants came to the Buddha and offered him rice and honey cakes. The Buddha could not accept food in his hands; whereupon, the four gods of the quarters brought him a stone bowl from which he ate the food.

The pātra is semi-circular in shape. It is usually held in the hands when these rest on the lap.

14. *Pustaka:* The pustaka is a book of palm-leaves cut long and narrow or a manuscript which looks like one. In Buddhist tradition, it represents the Prajñāpāramitā scripture of Transcendental Wisdom. This book is supposed to have been given by the Buddha to the Nagas for safe keeping. Nāgārjuna recovered it from them and founded the Mahāyāna school on its teachings. The pustaka is the symbol of Mañjuśrī, Cundā, Prajñāpāramitā, etc.

The Hindu God Brahmā holds a sacred manuscript in one of his hands. It is the symbol of wisdom.

15. *Triśūlā:* The triśūla represents either the triple functions of God—Creation, Protection and Destruction or the three attributes or gunas—Sattva, Rajas and Tamas. Also called śūla.

16. *Vajra:* The vajra is the special symbol of the Hindu God Indra. With this thunderbolt, he destroys the enemies of Hinduism.

Vajrapāṇi, the Buddhist Bodhisattva, also destroys the enemies of Buddhism with his vajra or thunderbolt. In Mesopotamia, the gods hold a double-trident. In India, it is the special symbol of Śiva. 'The Northern Buddhists believe that Buddha wrested the thunderbolt from the Hindu god Indra, and adopted it as a Buddhist symbol with the slight change of closing the points of the darts.' The vajras of Hindu gods show three

darts which are flat and the points of which do not touch like those of the Tibetan vajras. The Tibetan variety is round, has four darts and the points are closed. This gives it the appearance of a lotus bud. A fifth dart runs through the centre of the vajra, from end to end, making five darts, which represent the five bodies of Dhyāni Buddhas.

In Vajrayāna Buddhism, the vajra becomes the symbol of liṅga, the male sex organ.

Vajra means 'diamond'. It is indestructible. It cannot bend, it cannot break. Like the Vajrayānist Śunyada it cannot break or bend.

17. *Vyāghra-Chāmara:* The vyāghra-chāmara is a tiger-skin. It represents Desire (Tṛishṇā).

HAND-POSES

(MUDRAS OR HASTAS)

Abhaya: The 'fear not' or protection-assuring posture of the hand. In this hand-pose, the hand is lifted and the palm of the hand with the fingers extended upwards, faces outwards. (Page 5.)

Añjali: This is the hand-pose of salutation. In this hand-gesture, the two hands are folded leaving a hollow between them. The hands thus folded rest on the chest and are kept parallel to the ground. (Page 5.)

Bhuddhaśramaṇa: This is the hand-pose of salutation. In this, the hand is held level with the head, with the palm facing up and all fingers fully extended. It is the mudrā of Vasudhārā and Uṣṇisavijaya. (Page 5.)

Bhūsparśa or *Bhūmisparśa:* The attitude of 'touching the earth,' calling her to witness the virtue of Gautama. In this hand-pose, the right hand is placed over the right knee. The hand, with palm inward, all fingers down, touches the lotus seat below. It is the characteristic pose of Gautama and Akṣobhya, one of the five Dhyāni Buddhas. (Page 5.)

Bhūtaḍāmara: The hand-pose that inspires awe. In this, the wrists are crossed in front of the chest. It is one of the mudrās of Vajrapāṇi. (Page 5.)

Chin-mudrā: In this hand-pose, the tips of the thumb and the forefinger touch each other to form a circle, while the other fingers are kept open. The palm faces outwards. This is the hand-pose of teaching or exposition. That is why it is also called Vyākhyāna-mudrā or Sandarśana-mudrā.

Daṇḍa-hasta or Gaja-hasta: In this hand-pose, the arm and hand are thrown across the chest and held straight like a staff (daṇḍa) or the trunk of an elephant (gaja-hasta). (Page 6.)

Dharmachakra: The hand-pose of preaching the Law. It signifies the turning of the Wheel of Law. In this hand-pose, both the hands are held against the chest, the left hand covering the right. It is the mudrā of Gautama, the Dhyāni Buddha Vairocana, and the future Buddha Maitreya. (Page 6.)

Dhyāna or Samādhi: The attitude of meditation. In this hand-pose, both hands are placed on the lap, right hand on left, with the fingers fully extended and the palm facing upwards. Also called Yoga-mudrā. (Page 6.)

Hariṇa-mudrā: In this hand-pose, a ring is formed by joining the thumb with the middle and ring fingers. The index and little fingers are kept straight. (Page 6.)

Jñāna-mudrā: In this hand gesture, the tips of the middle or index finger and of the thumb are joined together and held near the chest, with the palm turned inward. (Page 6.)

Kartari-hasta: In this hand-pose the hand is kept level with the shoulder. The thumb and the ring finger form a ring and the index and middle fingers are kept straight up to look like the horns of a deer, in which an emblem may be held. (Page 7.)

Kaṭyavalambita: This is the posture of ease. The arm hangs loose and the hand is placed on the waist. Also called Kaṭi-hasta. (Page 7.)

Kaṭaka-hasta or Siṁhakarṇa-mudrā: In this hand-pose, the tips of the fingers are loosely joined to the thumb to form a ring. This is done with a view to inserting a fresh flower in the hand of the icon every day. (Page 7.)

Kṣepaṇa: This is the gesture for sprinkling ambrosia. In this hand-pose the hands are joined palm to palm, with the tips of the index fingers touching and turned down towards the vase containing nectar. It is the mudrā of Nāmasaṅgiti. (Page 8.)

Namaskāra: This is the attitude of adoration or prayer. The two hands are kept close to the chest, touching palm to palm, in an attitude of prayer. (Page 8.)

Śānti: Similar to Abhaya.

Siṁhakarṇā-mudrā: See Kaṭaka-hasta.

Sūchi-hasta: In this hand-pose, the projected forefinger points to an object below. (Page 8.)

Tarjani: In this hand-pose, the projected forefinger points to an object above. It is also

used for warning or scolding someone. (Page 8.)

Tarpaṇa: The hand-pose of homage. The arm is kept level with the shoulder. The palm is turned in, and the fingers slightly bent and point towards the shoulders. This is the mudrā of Namasaṅgiti. (Page 8.)

Uttarabodhi: This is the hand-pose of perfection. In this all the fingers are locked, palms together, with the thumbs and index fingers touching at the tips, with the fingers extended upwards. It is the mudrā of Gautama and Namasaṅgiti. (Page 9.)

Varada or Vara: The hand-pose which confers grace or boon. In this gesture of the hand, the palm of the hand with fingers extended downward, is held below the waist, as far as the hand can reach. (Page 9.)

Vajrahuṁkāra· This is symbolic of the Supreme and Eternal Buddha. The wrists are crossed at the chest and hold the vajra and ghantā (thunderbolt and bell). (Page 9.)

Vismaya: This hand-pose is indicative of astonishment and wonder. In this hand-gesture, the fore-arm is lifted and the palm turned inward with the fingers spread out in a circular manner to denote inquiry. (Page 9.)

Vitarka: The mudrā of argument. In this hand-pose, the thumb and index finger are joined to make a ring. All the other fingers are extended upwards. (Page 9.)

Yoga-mudrā In this gesture of the hand, the palm of the right hand is placed in the palm of the left hand. Both hands rest on the crossed legs of the seated image. This is the hand gesture of meditation and is also known as Dhyāna-mudrā. (Page 6.)

OBJECTS HELD IN THE HANDS

Agni. Fire. It is used as a weapon of war. It is also used for making offerings. Śiva frequently carries Agni in one of his hands. (Page 11.)

Akshamālā : Rosary of beads. It is of two types. 1. Rudrāksha and 2. Kamalāksha. The rosary is usually found in the hands of Brahmā, Śiva and Sarasvatī. (Page 11.)

Ankuśa : Elephant goad. It is made of a small wooden handle topped by a strong and sharp metal hook. (Page 11.)

Ātapatra : Parasol. This is the symbol of Buddhist goddesses like Uṣṇīṣasitā, Pañcarakṣā, etc. (Page 11.)

Bāṇa : Arrow. It is made up of wood, tipped with a metallic point and has feathers at its tail-end. (Page 11.)

Bheṇḍipāla : A vegetable.

Bilvafala : Wood-apple. (Page 12.)

Chakra: Wheel. This is normally associated with Vishṇu. A legend from the *Śiva-purāṇa* narrates the story of how Vishnu secured the Wheel as a gift from Śiva to destroy the demons. In sculptural representations, it looks like the miniature wheel of a cart with spokes and all. Sometimes it is very ornamental, with jewelled ribbons running round it. (Page 12.)

Chaitya: Buddhist stupa, the symbol of Maitreya, the Future Buddha, and others. (Page 13.)

Chauri: Fly-whisk. (Page 12.)

Chintamaṇi flag: Flag with the Chintamaṇi jewel.

Damaru: Drum. (Pages 12, 13.)

Darpana: Mirror. (Page 13.)

Dhanus: Bow. (Page 13.)

Dhvaja: Flag. (Page 13.)

Gadā: The Indian mace. Sometimes it is held in the hand and at other times, the hand is merely placed upon the top of the mace. The gadā may be plain or ornamental. Usually it is plain. It has a tapering top, where it is held by the hand. It has a heavy and swollen bottom. It is used as a weapon in close combat. (Pages 13, 14.)

Ghaṇṭā—Bell. (Page 14.)

Hala: The Indian plough. (Page 14.)

Jambhara: Lemon. This is the symbol of Jambhala, the Buddhist Kubera. (Page 14.)

Kalaśa: Vase. (Page 14.)

Kalpalatā· Wish fulfilling tree.

Kamaṇḍalu: A vessel to hold water. It is of different shapes and in some cases has a spout. (Pages 14, 15.)

Kapāla: Skull-cup, usually of Brahmā when it is carried by Śiva. In sculptural representations it looks like a spherical or oval bowl. (Page 15.)

Kātri: a small knife.

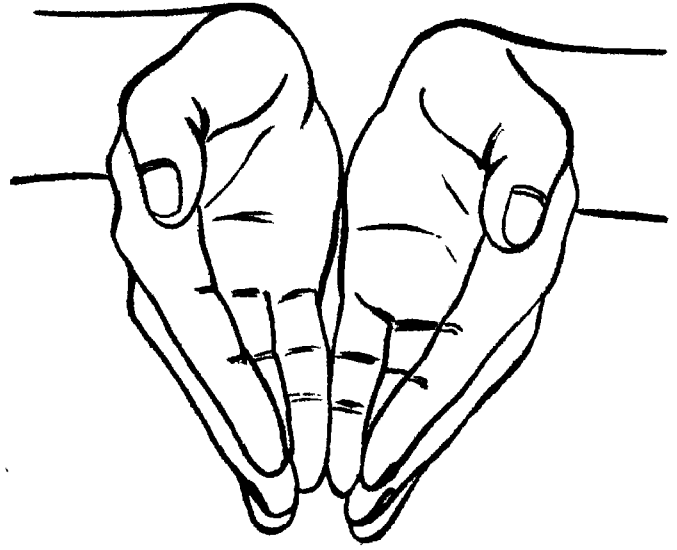
Kartṛkā: Chopper, the symbol of Tantric goddesses like Buddhaśaktis, Ḍākinīs, etc. (Page 14.)

Kaumudi: Half-moon.

Khaḍga: Sword. It may be long or short, single-edged or double-edged. (Page 15.)

Khakkhara: Alarm staff. It is a long wooden staff with a metal top with a number of metal rings attached to it. Shaken to give warning. (Page 16.)

Hand-poses

Abhaya

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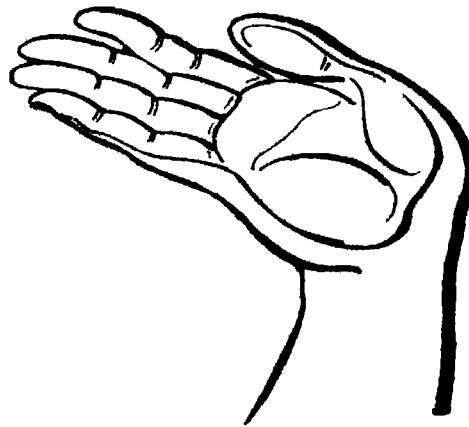
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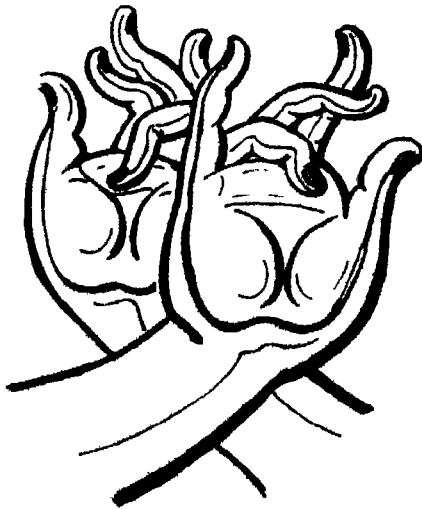
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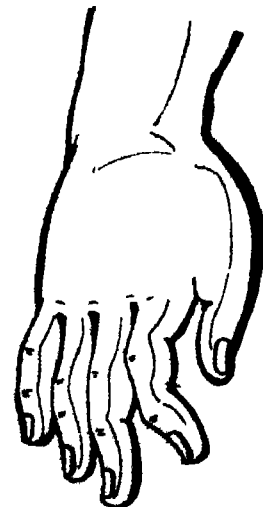
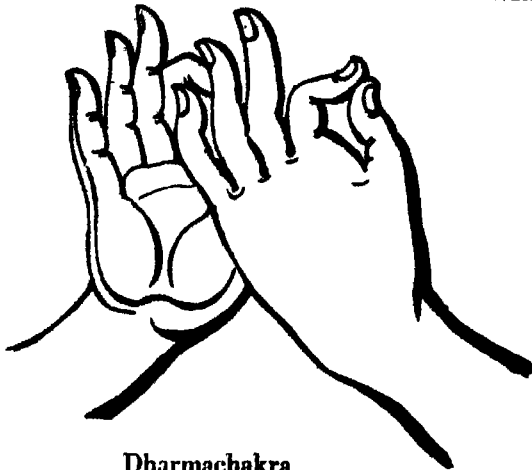

Bhūmisparśa

Hand-poses

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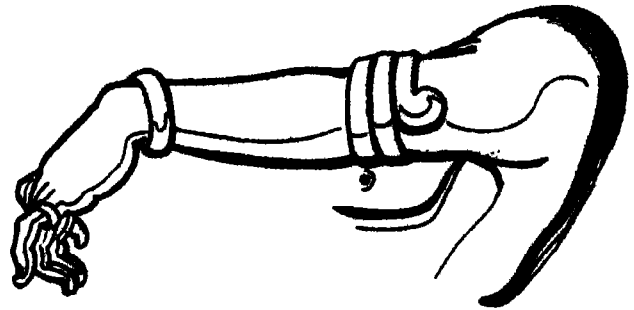
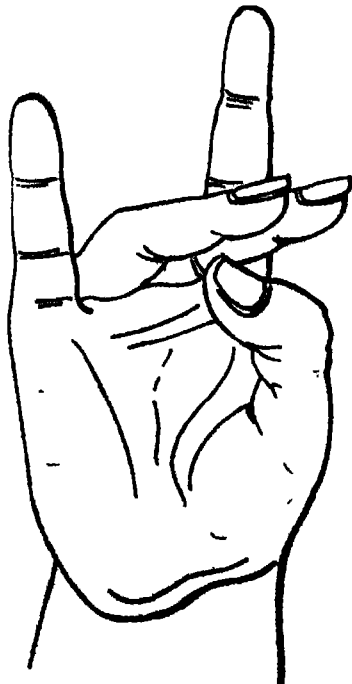
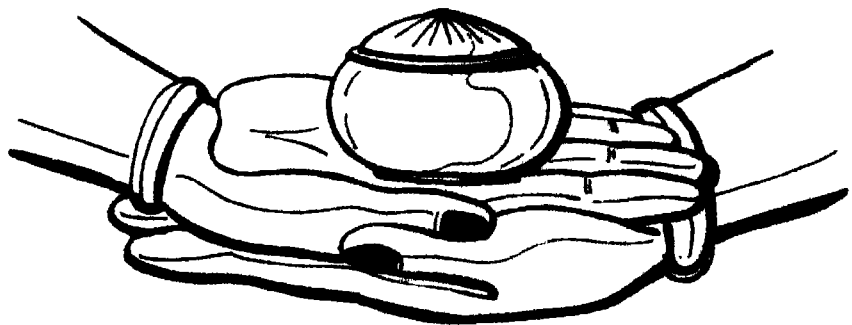
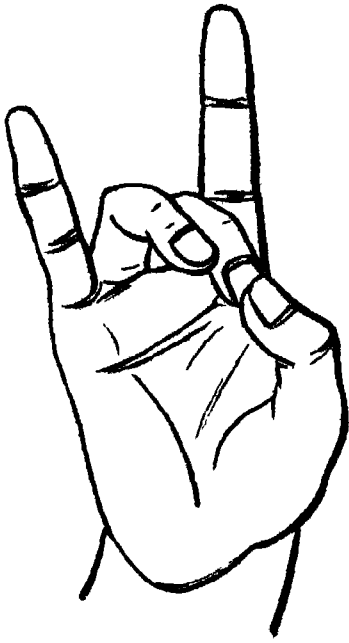

Gajahasta or Daṇḍahasta

Jñāna-mudrā

Harina mudra

Dhyāna or Yoga-mudrā

Hand-poses

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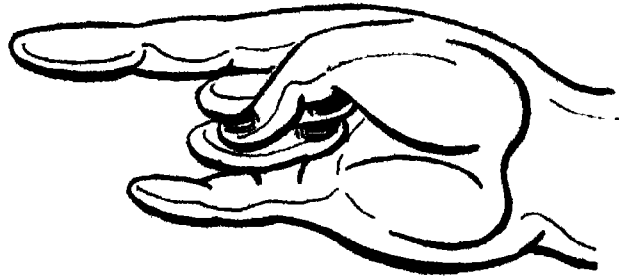
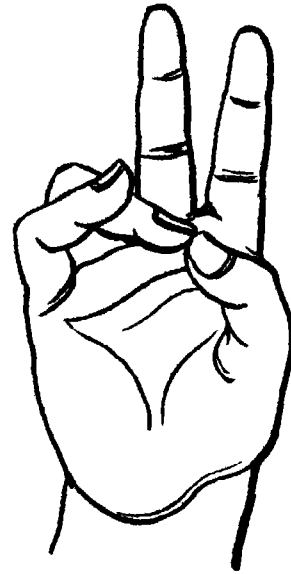
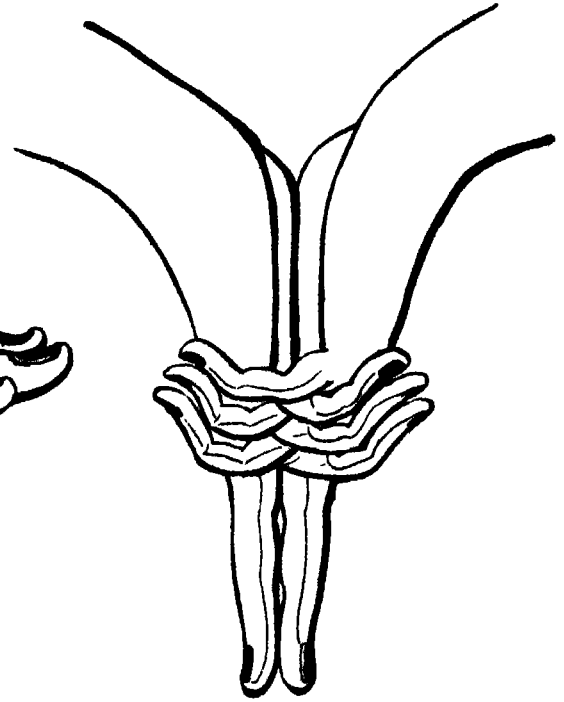
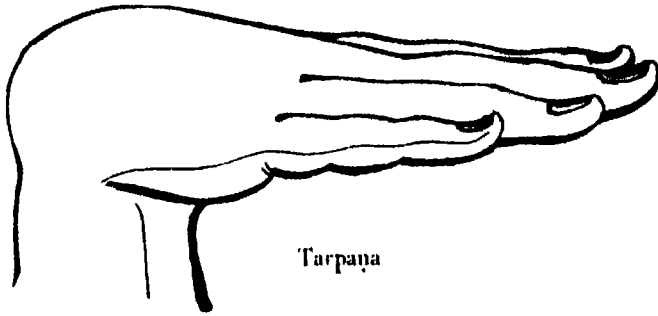
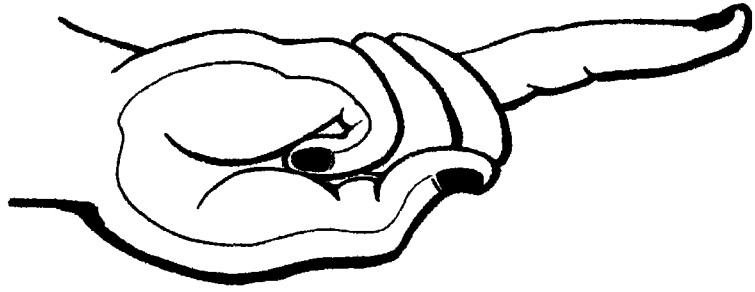
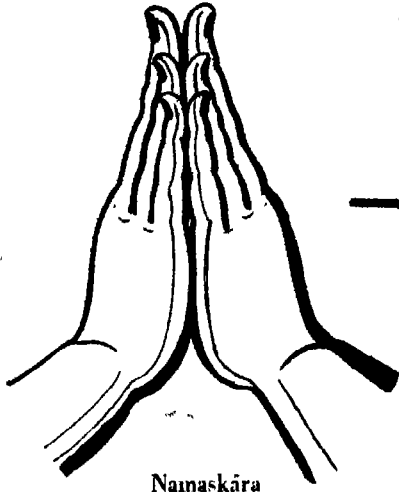

Karaṇa

Kaṭyavalambita

Kartarī-hasta

Kaṭaka-hasta or Siṁha-karṇa

Kaṭaka-hasta or Siṁha-karṇa

Hand-poses

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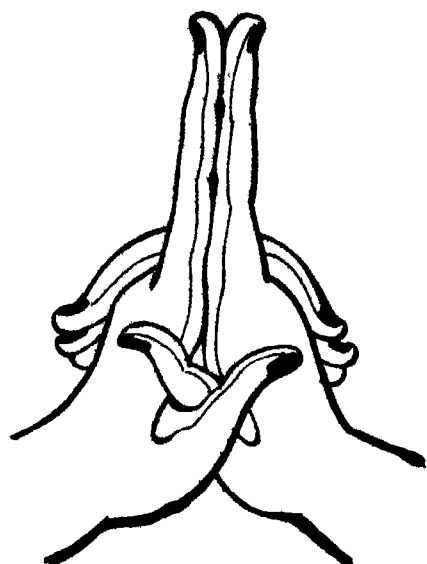
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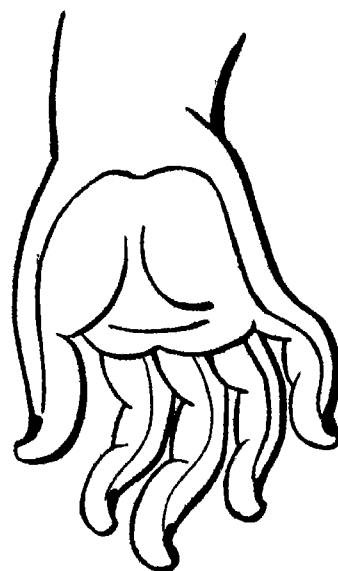
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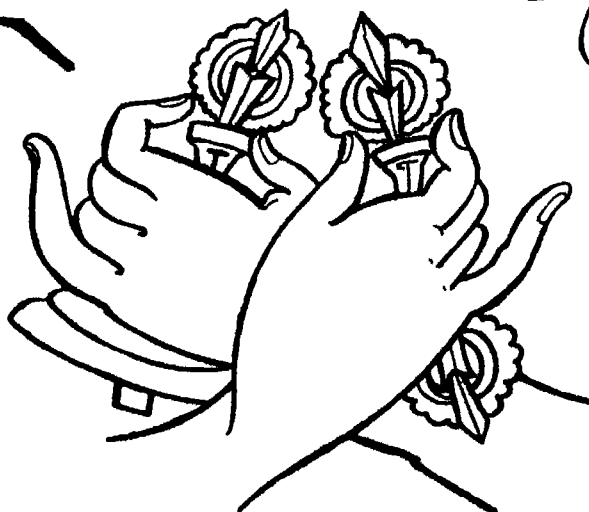
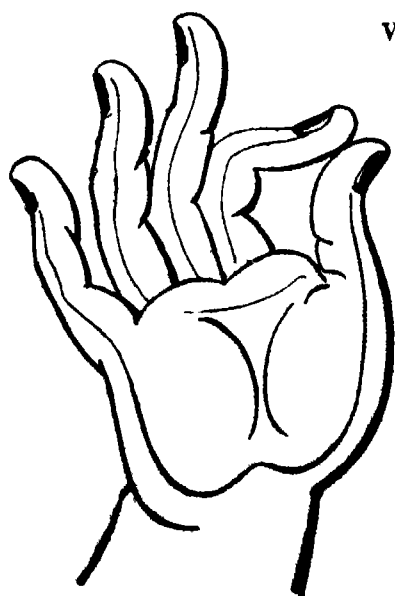

Vajrahuṁkāra

Vitarka

Vismaya

Vismaya

Khaṭvāṅga: A kind of a club made up of the bone of the forearm or leg. To the end of this is attached a skull. It is probably a weapon which comes from antiquity. Sometimes the bone shaft is replaced by a wooden handle. It may also have been used as a ritual wand. (Pages 15 and 16.)

Kheṭaka: A shield. It may be circular or rectangular. It has a handle at the back. The face of the shield shows a variety of faces and emblems. (Page 15.)

Kukkuṭa: Cock. Held by Subrahmaṇya (Kārttikeya).

Laddu or *Ladduka:* A round sweetmeat dear to Gaṇeśa.

Mahāluṅga: A fruit held by Devi.

Mayūrapiccha: Peacock-feathers. (Page 16.)

Meṣa: Ram. Carried by Śiva in earlier images. Later images show a buck (Mṛiga). (Page 16.)

Mṛiga: Deer or buck. Śiva carries a Mṛiga in one of his hands in later sculptures. In earlier ones he carries a ram (Meṣa).

Musala: The Indian wooden pestle. (Page 16.)

Myrobalan: A fruit. (Page 16.)

Nakula: Mongoose. (Page 16.)

Padma: Lotus. (Pages, 16, 17.)

Paraśu: Battle-axe. It is made up of a strong blade of steel fitted to a wooden handle. The blade is curved and may have a hole at one end to fit onto the wooden handle. In later forms the tip of the Paraśu looks like a mace and into this the steel is fitted. In these later forms, the blade is small. (Page 17.)

Parigha: A kind of club.

Pāśa: A noose of ropes. In sculptural representations, two or three ropes are shown tied together in a single or double loop. (Page 17.)

Pātra: Bowl. (Page 17.)

Paṭṭika: A layer of the pedestal.

Paṭṭiṣa: A long steel rod with a very sharp point at one end.

Pustaka: Book. It is usually a palm-leaf book and is held by Brahmā, Sarasvatī, etc.

Pustaka on Padma: Book on lotus. (Page 17.)

Śakti: Spear. It consists of a rectangular or elliptical and sharp metallic piece attached to a long wooden handle. (Page 18.)

Śaṅkha: Conch-shell. This is the special symbol of Vishṇu. His conch is known as Pañchajanya, being made from the body of the demon Pañchajana. It makes a frightening noise and terrifies the enemies of Vishṇu. In sculptural representations, the conch appears plain or ornamental. In the latter case, its head is covered with a decorative metal cap, surmounted by a lion-head and having a cloth tied round it. Tassels of pearls may also hang from the sides. (Page 18.)

Śaṅkha-pātra: A shell cut cross-wise, producing a spiral ring. Used as an ear-ornament. (Page 18.)

Sasah: Rabbit. (Page 18.)

Śrīfala: Coconut. (Page 18.)

Sruk: A circular shaped sacrificial spoon. (Page 18.)

Sruv: An oval shaped sacrificial spoon.

Śūla: The weapon of Śiva. It may look like a javelin and have one pointed dart or it may be a trident.

Taṅka: Chisel used by the stone-masons of India. (Page 18.)

Tomara: Iron club.

Tridaṇḍī: Triple shaft.

Triratna: The Three Jewels symbolising the Buddhist Trinity of the Buddha, Dharma (Law), and the Sangha (the community of Buddhist monks and nuns). (Page 18.)

Triśūla: Trident, the favourite weapon of Śiva. 'Tri' means three and 'śūla' means point. It consists of a long wooden handle topped by three sharp metal pikes. (Page 18.)

Upavita: Deer skin worn from over left shoulder, across the body and below the right arm, coming up again at the back to the left shoulder.

Vajra: The thunderbolt, the favourite weapon of Indra. It looks like a double-trident without a wooden handle. (Page 19.)

Vajra on Padma: Thunderbolt placed vertically on a lotus. (Page 19.)

Viśva-vajra: Double thunderbolt. (Page 19.)

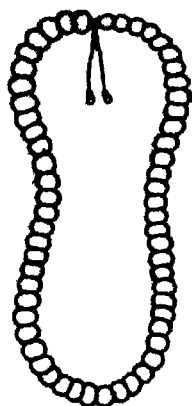
ĀSANAS (SITTING POSTURES)

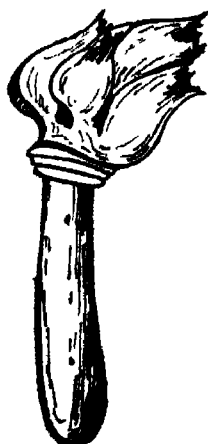
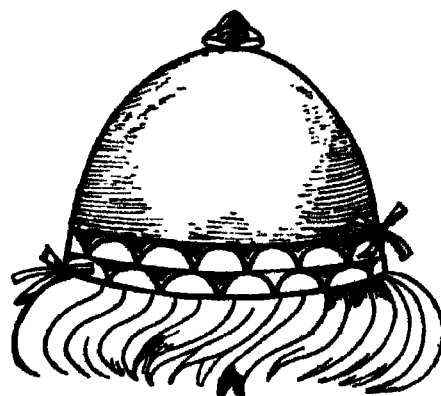
Ardhaparyaṅka: Sitting with one leg folded and the other raised with the heel on the seat, the arm resting on the knee. Same as Mahārājalila.

Ālīḍha: Left leg bent at knee, and right leg straight but slanting at an angle to the back. This is a standing pose.

Utkuṭika: A sitting posture in which the heels are brought together and kept close to the bottom, with the back slightly bent for comfort.

Objects held in Hand

Agni

Aksamala

Ankusa

Agni

Ātapatra

Bana

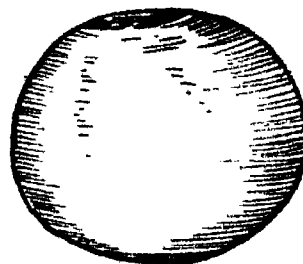
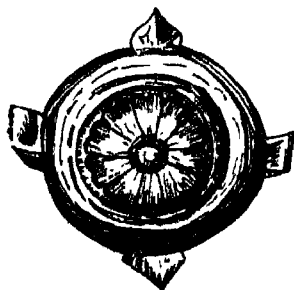
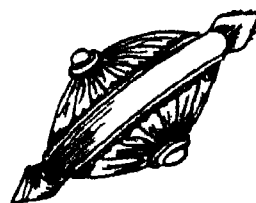
Aṅkuśa

Agni

Bāṇa

Objects held in Hand

Chakra

Chakra

Bilvafala

Chakra

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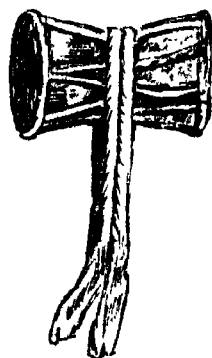
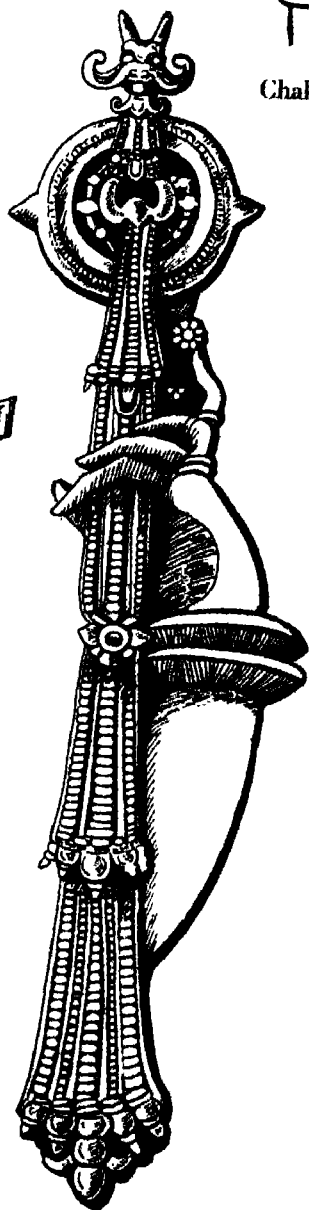
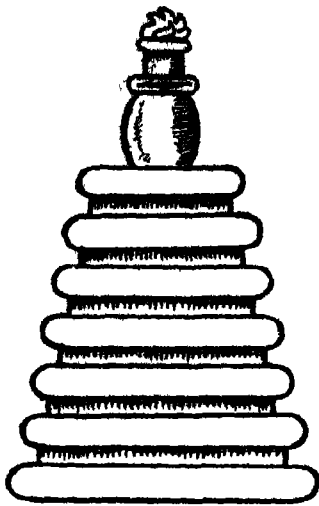
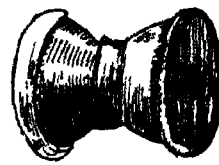
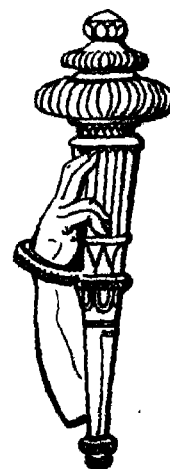
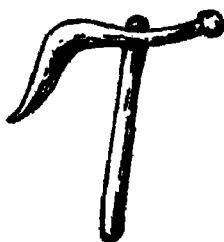
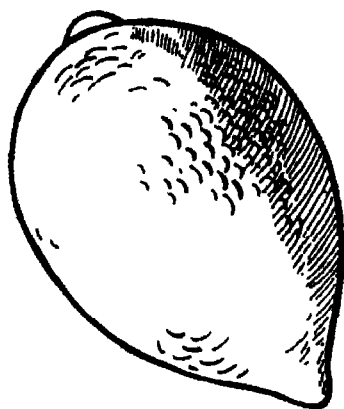
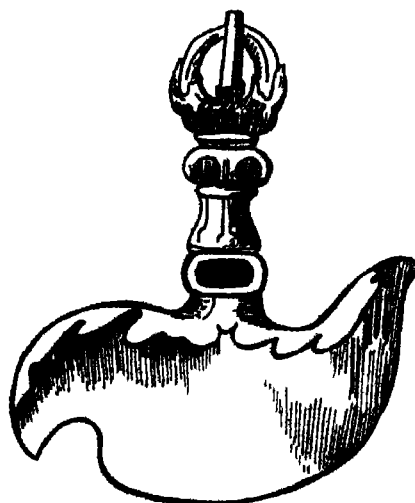
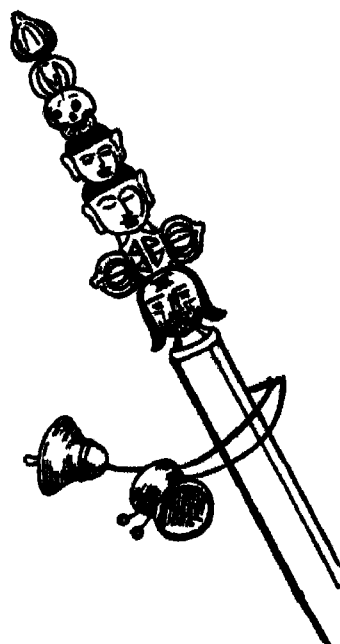
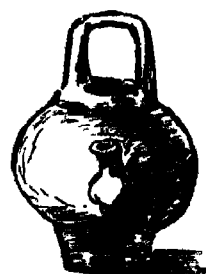

Ḍamaru

Chakra

Chaurī

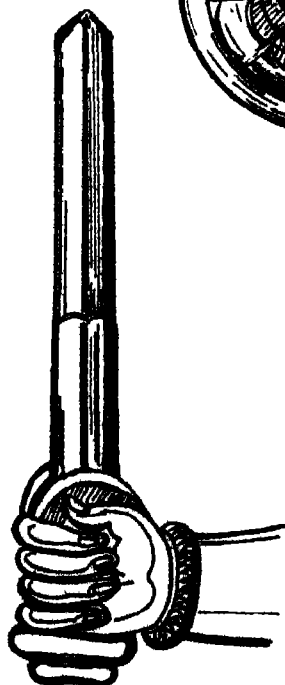
Objects held in Hand

Objects held in Hand

Objects held in Hand

Kapāla

Kamaṇḍalu

Khaṭvāṅga

Kamaṇḍalu

Kheṭaka

Kheṭaka

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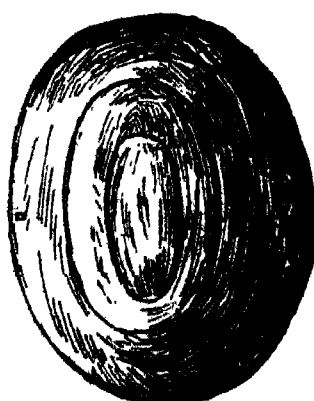
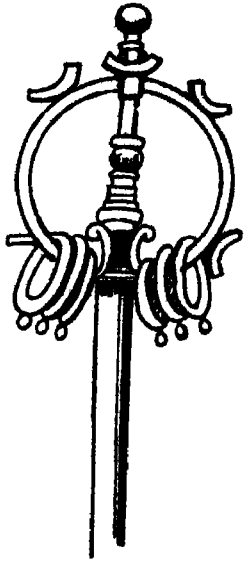
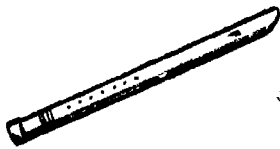
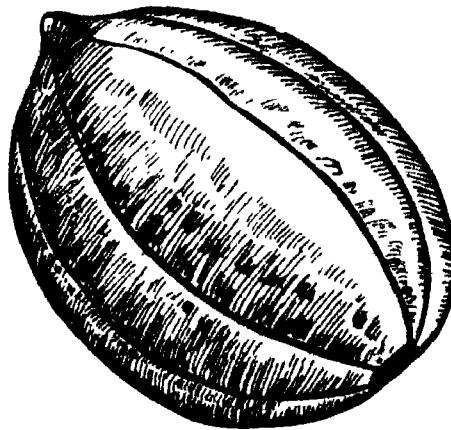
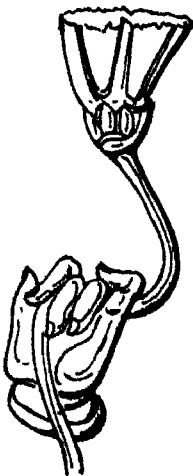
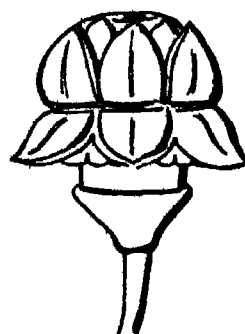
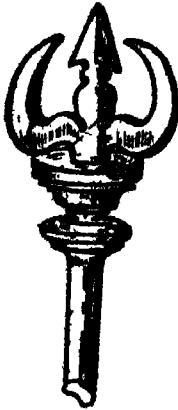
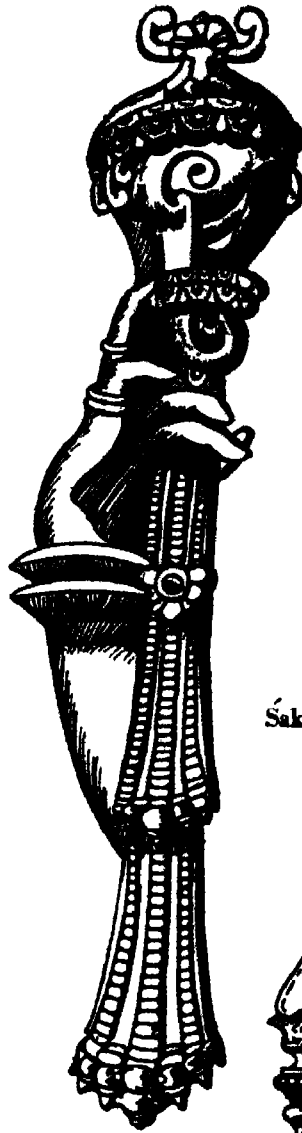
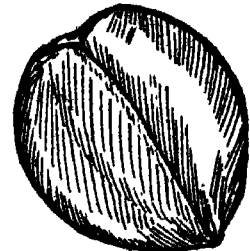
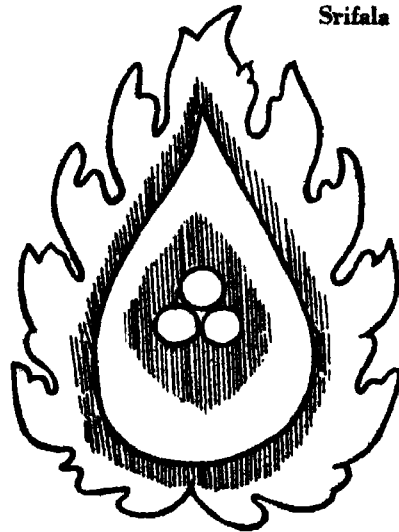

Kheṭaka

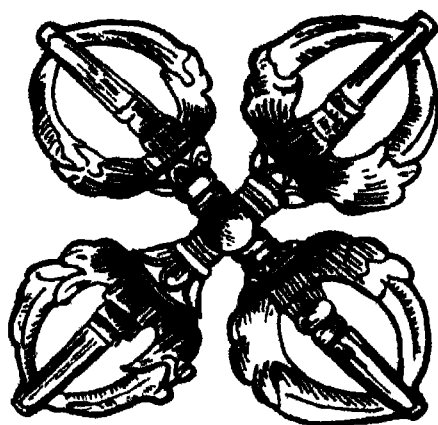
Khaṭvāṅga

Objects held in Hand

Objects held in Hand

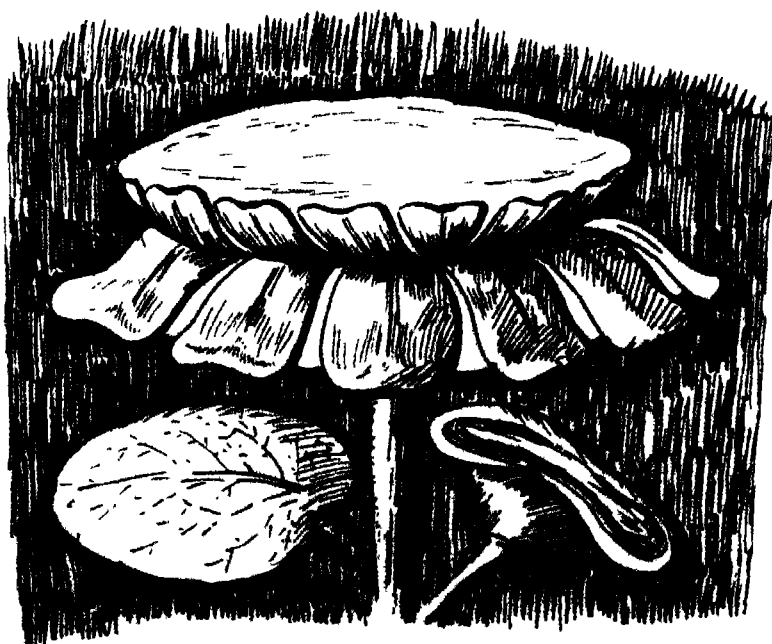
Objects held in Hand

Objects held in Hand

Vajra on Padma

Patra-kuṇḍala

Viśva--vajra

Viṇā

vajra

Pādmāsana

Viṇā

Kūrma: Sitting cross-legged with the soles of the feet touching the bottom.

Dhyāna: Seated in Padmāsana in the attitude of meditation. In this sitting position, the legs are crossed, with soles of the feet turned upwards, resting on the thighs.

Padmāsana: See Paryaṅka.

Paryaṅka: Sitting cross-legged. Padmāsana.

Pralambapāda: Sitting on a seat with both legs pendant in the Western manner.

Pratyālīdha: Opposite of the Ālidha posture. Right leg bent at the knee and the left leg stretched behind and kept straight at an angle.

Bhadra: Sitting cross-legged as in Kurmāsana and holding the toes with the hands.

Mahārājalīla: Same as Ardhaparyaṅka. Sitting at ease.

Yoga: Seated cross-legged, with soles of the feet turned upwards, with two hands on the lap, one upon the other, in an attitude of meditation.

Lalita: Sitting on a high pedestal as on a stool, with one leg hanging down and the other folded and resting on a cushion or a pedestal. Also called Savya-lalita or Sūkhāsana.

If the left leg is folded and the right kept dangling below, it is called Vāma-lalitāsana.

Vīra: Sitting with the left leg resting upon the right thigh.

Vajra: Sitting cross-legged with the soles of the feet turned upwards, the two hands resting on the knees.

Siṁha: Sitting cross-legged as in Kurmāsana. The palms of the hands are kept on the thigh, with the fingers stretched; the eyes are closed or concentrated on the tip of the nose and the mouth kept open.

Sukha: Sitting in any comfortable position.

Sopāsraya: Sitting with legs loosely locked, the soles of the feet resting in the front.

Sūkhāsana: See Lalita.

Swastika: Sitting cross-legged with the toes of the feet touching the opposite knees.

PEDESTALS OR SEATS

The word 'āsana' is also used to denote the pedestal or seat on which an icon is seated or standing. These are described below:

Anantāsana: Triangular in shape. It is usually used when viewing sports or amusements.

Kurmāsana: Oval in shape and is made of wood. It has the face and feet of a tortoise. (Page 22.)

Padmāsana: Circular or oval in shape, and is generally used for worship. (Page 19.)

Bhadrapītha: Rectangular or circular in shape.

Yogāsana: Octagonal in shape. It is used for worship.

Vimalāsana: Hexagonal in shape, and is used when offerings are to be made.

Viśva-padmāsana: Double-petalled lotus pedestal.

Siṁhāsana: Four-legged and is rectangular or circular in shape. Its four legs are made up of four small lions.

Makarāsana: Contrived like a Makara, a sea-monster. (Page 22.)

MUSICAL INSTRUMENTS

Damaru: A small drum. Its two ends are covered tightly with membranes which are held in that position by a string which passes over the body of the drum. Sometimes a string is attached to the narrow middle of the drum and to its ends are attached small heads. These strike the membranes at the two ends and produce a variety of notes. (Pages 12 and 13)

Ghaṇṭā: Bell. (Page 14.)

Murali or Veṇu: A flute made from a thin and hollow bamboo. (Page 16.)

Vīṇā: A stringed musical instrument, the favourite of Sarasvatī. It consists of a longish hollow cylindrical shaft, with a number of keys on its sides. A string or wire is attached to each of these keys and they are stretched to be tied at the lower end, where there is a square sounding box. At the upper end is a hollow gourd which serves as a resonator. (Page 19.)

CROWNS (MUKUṬAS)

For illustrations of head-gear, see page 23.

THE MOUNT OR VEHICLE

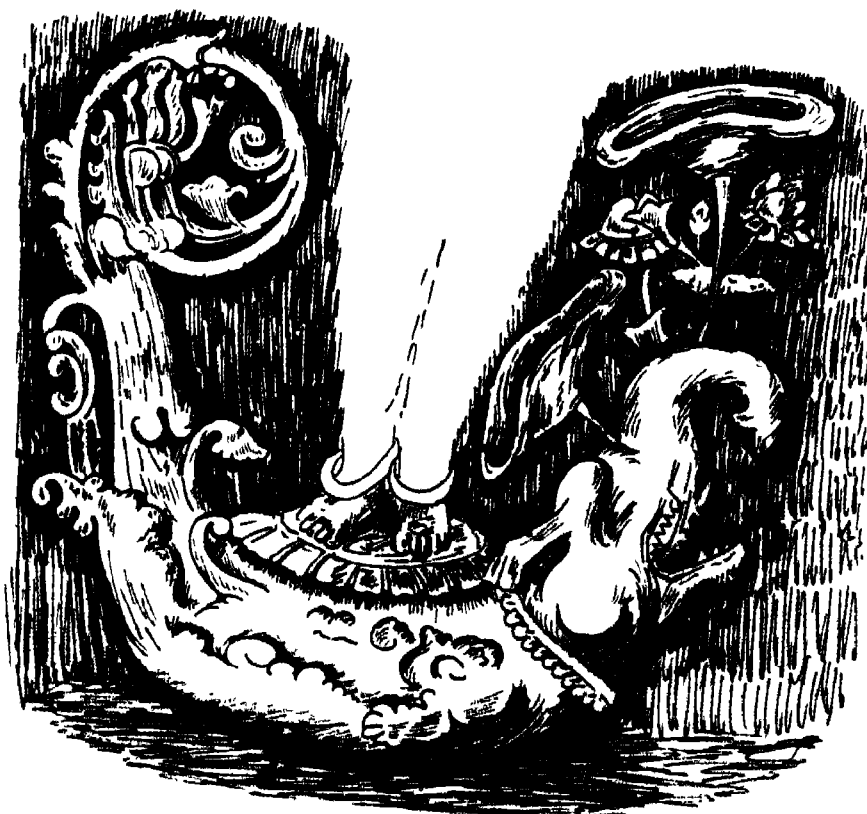
The deities are often accompanied by a 'vehicle' or mount which help in their identification. The bull Nandi is the vehicle of Śiva, Garuḍa of Vishṇu, the parrot of Rati, the goddess of love, and so forth. The vehicles are mentioned in the tabular matter that follows.

THE TĀLA SYSTEM OF MEASUREMENT

In Indian iconometry, the Tāla system of measurement is used for sculpture or casting icons in metal. The face, from the top of the forehead to the bottom of the chin, is the unit of measurement and is known as the Tāla. Each Tāla is further divided into twelve Angulas, which are further sub-divided into still smaller units. Ordinary human beings are in a measure of eight Tālas (Ashta-tāla), i.e., eight times the size of the face. Major gods are ten times the face (Daśa-tāla), and the minor divinities and goddesses in a measure of nine Tālas (Nava-tāla). Major gods in their heroic or ferocious aspects could be in a measure of even twelve or fourteen Tālas. A Pañcha-tāla figure is only five Tālas high.

Within each Tāla measure, the image may be Uttama (highest), Madhyama (middle) and Adhama (lowest). Thus in the Daśa-tāla, the Madhyama is 120 Angulas, but the Uttama is 124 Angulas and the Adhama, 116 Angulas.

Asanas (Pedestals)

Kurmāsana

Makarāsana

Crowns (Mukuṭas)

Jaṭā-mukuṭa

Kirita-mukuṭa

Karaṇḍa-mukuṭa

KEY TO THE IDENTIFICATION OF MAJOR HINDU GODS AND GODDESSES

	BRAHMĀ	VISHNU	SIVA	MAHESA-MURTI	DAKSHINA-MURTI-SIVA
Symbols	Rosary, vase, ladle, book	Mace, lotus, conch, wheel	Trident, wheel, battle-axe, club. Often a deer in one hand	Two hands in boon-giving and protection postures *Four right hands*—śūla, battle-axe, thunderbolt and sword *Four left hands*—shield, goad, noose and shield	*Right hand*—one in Jñāna mudrā and one carries a rosary *Left hand*—boon-giving pose and fire, snake or lotus
Vehicle	Goose	Eagle (Garuda)	Bull	—	—
Hands	Four	Four	Two, four or more	Ten	Four
Faces	Four. Actually only three seen	One	One	Five. Only four visible	—
Hair-dress	Matted hair	Kirīta crown	Matted hair	—	—
Misc.	Generally shown with a short pointed beard	Wears sometimes a flower-garland as the sacred thread	Often a crescent and serpent in the hair and third eye in forehead	—	Seated with one leg pendant

	NATARAJA-SIVA	KARTTIKEYA (SUBRAHMANYA)	GANESA	VIRABHADRA	SHESHASHAHI-VISHNU
Symbols	*R.h.*—protection pose and drum *L h*—in Gajahasta and fire	Two hands in protection and boon-giving poses. Others carry thunderbolt, shield, spear and sword	Elephant tooth, goad, laddu, noose	Protection pose, trident, mace and boon-giving pose	Conch, wheel; one hand on head of serpent Shesha and one on knee
Vehicle	Stands on dwarf Apasmāra, left leg lifted, turned towards right leg and kept across it	Peacock	Rat	Bull	Serpent Shesha
Hands	Four	Six	Four	Four	Four
Faces	One	Two or Six	One	One	—
Posture	—	—	—	—	Sleeping
Misc.	—	Sometimes with four faces The peacock identifies him from Brahmā. Sometimes with one head and four hands but without a deer or serpents	—	—	One foot held by consort Śrī on her lap: Brahmā on lotus springing out of his navel. Demons Madhu and Kaitabha near stalk of lotus

MAJOR HINDU GODS AND GODDESSES—(*contd.*)

	LAKSHMI-NARAYANA	RAMA	KRISHNA	BRAHMANI	MAHESVARI	KAUMARI
Symbols	Lotus, conch, wheel. Fourth hand embraces Lakshmī	Bow and arrow	*R.h.*—curved stick *L h.*—lifted up and bent at elbow	Rosary, ladle, vase, vase	Bow, arrow, wheel and bow	Spear in both hands
Vehicle	Eagle (Garuda)	—	—	Goose	Bull	Peacock
Hands	Four	Two	Two	Four	Four or six	Two, four, twelve
Faces	—	—	—	Four	—	—
Posture	Sitting	—	—	—	—	—
Misc.	—	Accompanied by Sītā, Lakshmaṇa, Bharata and Shatrughna	Rukminī on right Satyabhāmā on left	—	—	—

	VAISHNAVI	VARAHI	INDRANI	CHAMUNDA	PARVATI	GAURI
Symbols	Wheel, mace, conch, lotus	Staff, conch, wheel, mace	Thunderbolt in both hands	Javelin, kātrī, skull cup, steel staff with sharp point	Rosary, Śiva, Gaṇapati, vase	Śūla and mirror
Vehicle	Eagle	Bull	Elephant	Corpse	—	—
Hands	Four or six	?	Four	Four or ten	Four	Two
Faces	—	Boar-face	—	—	—	—

	MAHALAKSHMI	SARASVATI	INDRA	AGNI	YAMA	NIRRUTI
Symbols	Mahālunga, mace, shield, bowl of leaves	Bow, mace, noose, lute, wheel, conch, pestle, goad. Sometimes a rosary	Thunderbolt, lotus	Rosary, vase	Staff, noose	Sword, shield, kātrī, head
Vehicle	—	Peacock	Elephant Airāvata	Goat	Buffalo	Man, ass or camel
Hands	Four	Four or eight	Two or four	Two or four	Two or four	Two or four

	VARUNA	VAYU	KUBERA	ISANA	SURYA
Symbols	Noose, lotus	Boon-giving and banner	Mace and boon-giving	Trident and boon-giving	Lotus in each of two hands
Vehicle	Crocodile	Stag	Man, goat (?) or horse	White bull	One-wheeled chariot driven by seven horses
Hands	Two or [illegible]	Two or four	Two or four	Two or four	Two
Misc.	—	—	—	—	Daṇḍa and Piṅgala on two sides carrying sword and shield

HINDU ICONOGRAPHY

BRAHMĀ

THE HINDU Triad comprises Brahmā, Vishṇu and Śiva—Creator, Protector, and Destroyer, representing the creative, preservative and destructive energies of God. Brahmā embodies 'Rajo-guṇa,' the quality of passion or desire, the cause of creation. Śiva is the embodiment of the 'Tamo-guṇa,' the attribute of darkness, and the destructive fire by which the world is consumed. Vishṇu is the embodiment of 'Sattva-guṇa,' the property of mercy and goodness, by which the world is preserved.

Creation began with the Universal Spirit wishing to multiply itself, prompted by Desire. Out of Kāma or Desire came forth the primeval male god Brahmā, who created the three worlds and all life. But the act of creation involves the acts of preservation and dissolution, hence the need for a Protector-God Vishṇu, and a Destroyer-God Śiva. These three gods, charged with the tasks of creation, preservation and dissolution, constitute the primary group of deities. Around these has grown the great system of Hindu gods and goddesses with all their countless ramifications.

ICONOGRAPHY (Pls. 1-4)

Brahmā is one of the important gods of the Hindu pantheon. Brahman is the cause of creation. Brahmā is the creator. He is called Svayambhū—self-born. In the beginning he was the Hiraṇya-garbha—the Golden Germ. He is called Pitāmaha—the Great Father. He is called Kamalāsana since he sits on the lotus which springs from the navel of Vishṇu. He is called "four-headed."

In the Vedic period, Brahmā was not an important god. The idea of the Creator was present, but this creator was not yet identified with Brahmā.

The Rig Veda speaks of Vishvakarman. He is God the Father. He has heads in all the four directions. The Purāṇic Brahmā probably originated from Vishvakarman. It is interesting to note that Vishvakarman was related to the sun, since the rays of the sun were considered beneficial to human life and creation. In one hymn, the Rig Veda mentions Prajāpati as Creator. That is why later when Brahmā came to be considered the Creator, he was identified with the Rig Vedic Prajāpati.

In the Sutra literature Prajāpati and Brahmā become synonymous.

In the Rig Veda, Hiraṇya-garbha is mentioned as the cause of Creation. So Brahmā became Hiraṇya-garbha.

In Purāṇic literature, Brahmā is called Creator. He is said to have created Prajāpatis (their number and names are different in different Purāṇas) for the purpose of creation. Thus Brahmā became the Grandfather Pitāmaha.

He fell in love with his own daughter named variously Sāvitrī, Brahmāṇī, Sarasvatī, etc., and became one with her. To look at her wherever she turned he got four faces in the four directions and the fifth on top. This is apparently a

story invented to bring him into contempt. He had another wife called Gāyatri.

Both the Śaivites and the Vaishṇavites have tried to belittle his importance. He springs from the navel of Vishṇu and sits on a lotus. Śiva cuts off his fifth head as punishment for incest. These stories are indicative of the attitude of both these sects towards Brahmā.

Till the Middle Ages, Brahmā was important. After the coming of Islam, he lost his importance. Many stories were circulated about his personal character which may have led to a loss of faith in his respectability. The Purāṇas accuse him of falsely claiming to have traced the end of the Agnistambha, when he had not. Another story tells us how when his wife Sāvitrī was delayed in coming for Yaksha's sacrifice, he took another wife promptly. Sāvitrī, highly incensed, cursed him equally promptly !

Actually, Brahmā enjoyed respectability many centuries after these stories became current.

Brahmā has four faces, four arms, matted hair, and the skin of a black antelope as garment. He sits in Padmāsana in a chariot drawn by seven swans. One right hand holds rosary, another right hand holds kamaṇḍalu. He looks Saumya and Toshmya—happy and worthy of propitiation. His eyes are closed in meditation.

His four faces represent the four Vedas: the eastern—Rig Veda; southern—Yajur Veda; western—Sāma Veda; and the northern—Atharva Veda.

His four arms represent the four directions.

The whole universe evolves out of water. Therefore Brahmā carries water in a kamaṇḍalu (vase).

(FOR ICONOGRAPHICAL DETAILS, SEE TABLES ON PAGES 24 and 25.)

The rosary which he is counting represents Time.

The seven Lokas (worlds) are represented by seven swans.

The lotus arising out of the navel of Vishṇu represents Maṇi—the Earth.

VISHṆU

HINDUS are either Vaishṇavites (followers of Vishṇu), Śaivites (followers of Śiva) or Śāktās (those who offer worship to Śakti, the Divine Mother). This would indicate the great importance of Vishṇu, probably the most popular of the Hindu gods. Though in the Hindu Trinity he comes after Brahmā, Vishṇu remains pre-eminent. He is the Protector-God. Of the three gods of the Hindu Triad, Vishṇu, being the Preserver, appears most humane. In his sympathies and attributes, he is very humane and so he is the most popular.

The Rig Vedic Vishṇu is conceived as the sun in its three stages—rising, zenith and setting. The Vedic Vishṇu strides through the heavens in three steps. This is Vishṇu's great deed and constitutes his great glory. With these three steps Vishṇu, a solar deity, courses through the three divisions of the universe, 'the god being manifest in a threefold form, as Agni on earth, Indra or Vāyū in the atmosphere and Sūrya in the sky.' He is said to have taken these three steps for the preservation and benefit of mortals. The zenith is appropriately called Vishṇu's place. His third step cannot be seen with human eyes. It is here that Indra dwells.

The idea of swift motion is consistently associated with Vishṇu in the Vedas.

His association with sacrifice made him an important deity later as the importance of sacrifices increased. In post-Vedic literature, the wheel in his hand is compared to the Sun. The Eagle, (Garuḍa), the king of the birds, is his vehicle. The eagle is also called Sūparṇa. In the Rig Veda, Sūparṇa is the attribute of the sun. This indicates the solar origin of Vishṇu.

In the Purāṇic period, Vishṇu became a very influential god, the most important of the Hindu Trinity. According to Dr. Banerjea, this new Vishṇu was the amalgam of three god-concepts (the man-god Vāsudeva-Krishṇa, the Vedic Sun-god Vishṇu and the cosmic god Nārāyaṇa of the Brāhmaṇas).

Vishṇu is conceived in his five main aspects—Para the highest, Vyuha the emanatory, Vibhava the incarnatory, Antaryāmin the inner controller of all beings, and Ārochā the iconic representation of the god.

Vishṇu's supreme task is that of preservation. His incarnations (avatāras) were necessary to carry out the supreme work of preservation of the human race. Whenever the forces of Evil began to rule the world of men, Vishṇu, the Great Preserver, left the Heavens, descended to the world of men and rescued men from Evil. Sometimes he assumed forms for the attainment of particular objectives. A study of Vishṇu's incarnations would show that some of these forms are cosmic in character, while some are obviously based on historical events. Historical personages came to be endowed with divine attributes and later came to be regarded as incarnations of the deity himself. It is also of interest to note the evolution of these incarnations from the lower to higher forms of life—fish (Matsya), tortoise (Kurma), boar (Varāha), to half-man, half-animal (Narasiṁha), to the Dwarf

incarnation (Vāmana), and to great heroes, endowed with many superhuman qualities.

The doctrine of Vishṇu's incarnations satisfied the great need of a people for a religion of faith in a personal God, 'for a God sympathising with humanity and meeting it in its need. It expresses the desire for a divine deliverer, amid the evils and miseries of life.'

ICONOGRAPHY (Pls. 5-10)

Vishṇu should be seated on Garuḍa (Eagle). He has one face and four or more arms. He carries in his right hands an arrow, a rosary, a club; and in his left hands a hide, a cloth and rainbow.

He also holds a chakra (wheel) and gadā (mace).

The chakra represents rotation of the world, as also the Wheel of Dharma, the Wheel of Time and the Wheel of the Planets.

Garuḍa is the mind pervading the bodies of all the creatures. There is nothing quicker and stronger than the mind.

Vishṇu's eight hands symbolise the four quarters and the intermediate directions.

Śaṅkha (conch) represents the sky, chakra the air, gadā the light and padma (lotus) the waters.

VISHṆU'S INCARNATIONS

Vishṇu's incarnations are normally ten, but sometimes are said to be upto twenty-two or more (see Tables). Different texts mention different names. The ten most generally accepted are as follows: Matsya (fish), Kurma (tortoise), Varāha (boar), Narasiṁha (Man-lion), Vāmana (dwarf), Paraśurāma, Daśaratharāma, Krishṇa, the Buddha, and Kalki which is yet to come.

I. THE FISH INCARNATION (MATSYA AVATARA)

The sacred books of the Hindus frequently refer to the story of the Great Flood that devastated the world. The account greatly resembles the flood described in the Book of Genesis. Vishṇu, the Preserver, appeared in the form of a great fish and rescued Manu, the progenitor of the new human race. Like Noah, Manu was chosen on account of his great piety in an age of universal depravity.

Various accounts of the flood are given. The Purāṇic accounts tell us that besides Manu, the Seven Divine Rishis (the Mānas-putrās or mind-born sons of Brahmā) along with their wives were also saved and these repopulated the world afterwards.

In plastic representations of the incarnation, Vishṇu appears as half-fish and half-man, the lower half being fish. In his four hands he carries the conch and wheel and two hands are in the boon-giving and protection mudrās. He wears a kirīṭa crown and the other usual ornaments.

II. THE TORTOISE INCARNATION (THE KURMA AVATARA)

The gods of the Hindus were constantly engaged in wars with the demons. The demons practised severe austerities, obtained all kinds of boons from the gods, and then fought with them. On one such occasion when the demons were triumphant, the gods implored Vishnu to help them regain their lost power. Vishṇu advised the gods to make peace with the demons and unite with them in churning the ocean to produce the nectar (Amritā) that would make them immortal. Thereupon, the gods made peace with the demons (*Asurās*), collected all kinds of plants and herbs and threw these into the ocean. Then they lifted the great Mandāra mountain and used it like a churning rod, using the serpent Vasuki as the rope. But the earth began to sink under its weight. So Vishṇu assumed the form of a giant tortoise and got underneath the Mandāra mountain. His huge back served as base on which the mountain could pivot. Out of the churning of the ocean came the nectar that brought immortality and power to the Gods.

In representations of this incarnation, Vishṇu is shown as half-tortoise and half-man, the lower half being tortoise. He carries in two hands the conch and the wheel, while the other two hands are in the boon-giving and protection attitudes.

III. THE BOAR INCARNATION (THE VARAHA AVATARA)

Vishṇu took the form of a boar to save the Earth-goddess Prithvi from the clutches of the demon Hiraṇyāksha. During the Great Flood, the earth was submerged under the water. This posed an imminent threat to all life on earth. At such a crucial moment, Vishṇu took the form of a huge boar and diving into the deep water, slew

the demon after a long struggle and rescued the earth.

In plastic representations the Earth-goddess is shown in human form being elevated on the tusks of a man-boar. This symbolises the 'extrication of the world from the deluge of sin by the power of the Supreme Being.'

The epic *Rāmāyaṇa* ascribes the lifting of the earth to Brahmā. The Vishṇu, the Linga and the *Garuḍa-Purāṇas* also ascribe the deed to Brahmā, but they identify Brahmā with Vishṇu. The boar incarnation is differently described in different texts. The sculptural representation also differs in these texts. There are three types described in the various texts: (1) Bhuvarāha, Adivarāha or Nrivarāha; (2) Yajñavarāha; and (3) Pralayavarāha

(1) Bhuvarāha (Pls. 11-14)

Appearance

He has the face of a boar with the body of man. The boar face should be tilted up so as to touch the bosom of the Earth-goddess.

Position of legs

The right leg should be bent and rest upon the jewelled hood of the serpent Adiśesha, who must be accompanied by his wife.

Hands

He is four-handed. Two hands hold conch and wheel. One left hand supports the Goddess Earth, who is seated on the Lord's right leg which is bent. One right hand is placed round the waist of the goddess.

Goddess Earth

She should be decked with flowers and ornaments. She should be seated on the right leg of the Lord with both legs pendant. Her uplifted face should be turned towards the Lord and show great joy at her deliverance. The top of her head should reach the chest of the Lord. She should be conceived in the Pañcha-tāla measure.

Variations

Bhuvarāha may be represented in other ways. He may hold a mace and a lotus in his two hands, and support Goddess Prithvi on his tusk. In this variation, one of his feet should rest upon the serpent Adiśesha and the other on a tortoise. One of his right hands should rest on his hip. Alternately, Goddess Earth may sit on the left elbow of the Lord, holding a blue lotus in her hand.

(2) Yajñavarāha

Appearance

Vishṇu as Varāha should sit on a siṁhāsana, with the right foot pendant. He should be decked in ornaments.

Hands

Four. Two should carry conch and wheel.

Lakshmī

On his right is his consort Lakshmī. She sits with her right leg pendant, carrying a lotus in her left hand with the right resting on the lotus.

Goddess Earth

Bhūdevī is shown on his left, seated with her left leg pendant. She carries a blue lotus in her right hand, with the right resting on the seat. Her face is turned towards the Lord and expresses surprise.

(3) Pralayavarāha

Appearance

Here Vishṇu as Varāha sits on a siṁhāsana, with the right leg pendant.

Hands

Four. Two hold conch and wheel. Front right is in the protection attitude, while the front left rests on the thigh.

Goddess Earth

She sits on the same seat as Varāha, with the right leg pendant. She carries a blue lotus in her left hand, while her right rests on the seat.

IV THE MAN-LION INCARNATION (THE NARASIMHA AVATARA) (PLS. 15-20)

Vishṇu took the form of half-man and half-lion to destroy the demon Hiraṇyakaśipu, who was harassing the gods. Hiraṇyāksha and Hiraṇyakaśipu were the two sons of Kaśyapa and Diti. The Purāṇic accounts tell us that these two were Jaya and Vijaya, the two door-keepers of Vishṇu, who having incurred his displeasure were cursed

to be born as demons, and to become the enemies of Vishṇu is several births. Hiraṇyakaśipu had obtained several boons from Brahmā, making him so invulnerable that he could be killed neither by man nor beast, neither in the day nor by night, neither inside a house nor outside, and no weapon could do him injury. Having granted all these boons, Brahmā was helpless when the demon turned against the gods. Vishṇu took the man-lion form, tore Hiraṇyakaśipu with his claws, at twilight time, sitting on the door-sill of the demon's palace.

Narasiṁha images are of three types: (1) *Girija-Narasiṁha*, (2) *Sthauna-Narasiṁha*, and (3) *Yānaka Narasiṁha*.

(1) Girija-Narasiṁha

General Posture

Narasiṁha sits on a lotus seat, with heels kept close to the bottom, and the back slightly curved. His legs are held in position by a belt (*Yoga-paṭṭā*).

Hands

Kevala-Narasiṁha (his other name) has two or four arms. When he has four arms, the upper right hand holds a wheel, and the upper left a conch. The remaining two hands are stretched forward to rest on the knees.

(2) Sthauna-Narasiṁha

General posture

Narasiṁha sits on a lion-seat, with the right leg pendant. His neck is covered by a thick mane. He has sharp curved teeth.

Hands

Four. In two back hands, he holds a conch and a wheel. His front right hand is in the protection attitude, while the front left is in the boon-giving attitude.

OR

General Posture

Hiraṇyakaśipu should be stretched on the left thigh of Narasiṁha, who must be in the tribhaṅga (body bent at three places) posture. With two hands he rips open the belly of the demon.

Hands

He should have twelve or sixteen hands. With two hands, he opens the belly of the demon, two lift out the entrails of the demon upto the ears. One right hand holds the legs of the demon, one holds a sword, while another is held in the attitude of protection. One left hand holds the crown of the demon, and is lifted to administer a blow to him.

If a Narasiṁha image has eight hands, two open up the belly of the demon, two draw out the entrails of the demon and the remaining four carry the conch, the mace, the wheel and the lotus.

The demon Hiraṇyakaśipu is armed with a sword and a shield.

Attendant Gods

Śrīdevi, Bhūdevi, Nārada with his lute, and Pralhāda, the son of the demon, who was a worshipper of Vishṇu, are shown on either side of the God. The eight guardians of the quarters are also seen in attendance.

(3) Yānaka-Narasiṁha

Vehicle

Eagle or Serpent Adiśesha.

Hands

Four. Two carry conch and wheel.

Nothing is said in the texts about the other two hands.

V. THE DWARF INCARNATION (THE VAMANA AVATARA). TRIVIKRAMA (Pls. 21-24)

The origin of Vishṇu's Vāmana incarnation can be traced to the special characteristic of Vishṇu, his ability to conquer Earth, Heaven, etc., by his immense strides. Bali, the grandson of Pralhāda, by his long austerities won many favours from the gods. By virtue of his great struggle, he acquired dominion over the three worlds—heaven, earth and the lower or nether regions. Indra lost his heavenly kingdom, whereupon his mother Aditi implored Vishṇu to help her son and the gods to win back their kingdom. The Lord was hence born to Aditi as her son. As a young Brāhmaṇa boy, he approached King Bali, who was engaged in offering a sacrifice to Vishṇu, as

Yajña-Purusha. Bali's preceptor Śukrāchārya asked him not to make any promises to the young Brāhmaṇa, since he was none other than Vishṇu himself. The generous Bali, however, considered Vishṇu's presence as a great honour. He asked the young Brāhmaṇa boy to ask for anything, whereupon the boy asked for just three paces of space on which to sit and meditate. Upon the request being granted Vāmana, the Dwarf, became Trivikrama (the gigantic form). With one step he strode over the heavens, and with the second the earth. King Bali asked him to place the third step on his royal head as there was no other spot left. Pleased with Bali, Vāmana allowed him to proceed to the nether world with his demon hosts and rule there, and Indra got back his heavenly kingdom.

SCULPTURAL REPRESENTATIONS

Vāmana

Height

Vāmana should be executed in the Pañcha-tāla measure. His height should be 56 angulas (Pls. 21-24).

Hands

Two. In one he carries a vase and in the other an umbrella. He wears a ring of *Kuśa* grass on the third finger. He also carries a book.

General

Vāmana has his tuft tied into a knot. He wears ear-ornaments and a deer-skin. He wears a loin-cloth to cover his body.

Trivikrama

Height

He should be gigantic. His height should be 124 angulas.

Posture of legs

His right leg is firmly planted on the earth. The left is lifted to take strides. It should be raised upto the level of the right knee, the navel or the forehead.

Hands

Four or eight. If he has four hands, one right hand holds a conch while the other is held with the palm upwards. One left hand carries a wheel. The other left hand is stretched out and is parallel to the uplifted leg. Alternately, this hand may exhibit protection or boon-giving attitude.

If he is eight-handed: five of them carry conch, wheel, mace, bow and plough.

Attendants

Indra is shown holding an umbrella over Trivikrama's head. Varuṇa and Vāyu hold fly-whisks on either side. Over them are the Sun and Moon. Close to them are Sanyasa, Sanaka and Sanatkumāra. Brahmā holds the uplifted foot of Trivikrama, and washes it with water flowing down from a vase. Śiva sits a little above the navel of Trivikrama with folded hands. The rākshasa Namuchi stands near the foot of Trivikrama with folded hands. On the left, Vishṇu's vehicle Garuda is shown beating Śukrāchārya for his advice to Bali. On the right, Vāmana stands holding his umbrella, waiting to receive Bali's gift. Bali stands carrying a golden vessel in his hands, with his wife behind him. Above Trivikrama is Jambavan, sounding the drum of victory.

VI. RAMA WITH THE BATTLE-AXE (PARASURAMA AVATARA)

Vishṇu was born as Paraśurāma for the sole purpose of exterminating the Kshatriya caste. Early India witnessed a long and intense power struggle between the priest class (the Brāhmaṇas) and the soldier class (the Kshatriyas) for supremacy. The kings tried to assert their authority over the priest class. In this struggle between the two classes, the priest class ultimately succeeded in establishing the pre-eminence of their caste. The story of Paraśurāma is the story of this ultimate triumph of the priestly caste over the soldier caste of India.

The *Vishṇu-Purāṇa* amongst others narrates in great detail the Paraśurāma story. Paraśurāma was the son of Reṇukā and Jamadagni. Once, a king named Kartavirya, while on a hunt, visited the hermitage of Jamadagni. Jamadagni entertained the royal company lavishly by means of his cow Sabalā, who could fulfil any wish. The king, impressed by the cow's performance, requested the sage to give him the cow. On being refused, Jamadagni was slain by the son of Kartavirya. Paraśurāma, on his return, learnt of

this and enraged at this outrage, pursued Kartavirya and killed him in battle. Paraśurāma vowed vengeance against the whole Kshatriya race and twenty-one times cleared the world of every male member of the soldier caste. To expiate for all this killing, he performed expiatory rites, handed over the world to Brāhmaṇas, and retired to the mountains.

Paraśurāma in Sculpture

General

Paraśurāma should be 120 angulas in height. He should wear a jaṭā-crown and a sacred thread; he should also wear a deer-skin.

Hands

Two or four. If he has two hands, the right should hold a Parāsu (battle-axe) and the left should exhibit the sūchī mudrā (pointing to something). If he has four hands, he should carry in them the battle-axe, sword, bow and arrow.

VII. INCARNATION AS KING RAMA (RAMACHANDRA AVATARA) (Pl. 25)

This is one of the most popular incarnations of Vishṇu. Rāma, the son of Daśaratha, the king of Ayodhyā, is the hero of the great Indian epic, *Rāmāyaṇa*, which tells the story of the Aryan migration to the south. Rāma is the ideal king, son and brother. The *Rāmāyaṇa* tells the story of this peerless prince and his beautiful and virtuous wife Sitā.

Sculptural Representations

General

Śrī-Rāma stands in the tribhaṅga pose (bent at three places) (Pl. 25).

Hands

Two. The right holds an arrow and the left a bow.

Crown

He wears a kiriṭa-crown.

Companions

(1) *Sitā*—His wife Sitā stands erect on his right side. She should reach the shoulder of Rāma in height. She holds a blue lotus in her left hand while the right hangs loosely on the right. She wears a karaṇḍa-crown (Pls. 26, 27).

(2) *Lakshmaṇa*—He stands on the left of his elder brother Rāma. He reaches the ears of his brother in height. He is richly ornamented and holds the bow and the arrow in his two hands.

(3) *Hanumāna*—The monkey-god stands a little in front of Rāma's right and reaches upto the chest, navel or hip of Rāma in height. He has two hands. The right hand is placed upon the mouth while the left is allowed to hang loosely to reach the knees (Pl. 28).

(4) Rāma's other two brothers, Bharata and Shatrughna, also keep him company. Both have two hands which hold bows and arrows.

VIII. INCARNATION AS KRISHNA (KRISHNA AVATARA) (Pl. 29)

This is another extremely popular incarnation of Vishṇu. His worship is so popular that his devotees regard him not as a mere incarnation of Vishṇu but as the Supreme Lord himself. Born to Vāsudeva and Devakī, he was carried to the couch of Yaśodā by his father to escape the clutches of his brother-in-law king Kaṁsa, for it had been predicted that the eighth-born child of Devakī would be the cause of the death of Kaṁsa. The *Harivaṁśa*, the *Śrīmad-Bhāgavata*, the *Vishṇu-Purāṇa*, etc., narrate the exploits of Kṛishṇa. To the average Hindu, Kṛishṇa is the great symbol of many virtues. He is the supreme statesman, warrior and hero, a great philosopher and teacher. He is the great expounder of the "Song Celestial," the *Bhāgavat Geetā*.

Images of Kṛishṇa

General

Kṛishṇa is to be clothed in red garments and richly ornamented. He wears a kiriṭa-crown.

Hands

Two. The right hand holds a curved stick, while the left is lifted and bent at the elbow. He may carry a conch in this hand.

Companions

Rukmiṇī on right of Kṛishṇa. She has a decorative hair-dress adorned with flowers. She carries a lotus flower in the left hand, while the left hangs

loosely to the side. She is one wife of Kṛishṇa.

Satyabhāmā, the other wife of Kṛishṇa, appears on his left. She wears a decorative hair-dress. She holds a flower in her right hand, while her left hangs loosely below (Pl. 30).

The wives of Kṛishṇa may wear the karaṇḍa-crown.

IX. VISHNU'S INCARNATION AS BUDDHA (THE BUDDHA AVATARA)

The incarnation of Vishṇu as Gautam Buddha does not flatter the Buddhists. This incarnation is symbolic of the deep hatred that the Hindus felt for the Buddhists and their profound contempt for Buddhist teachings. The *Bhāgavata Purāṇa* says that 'as Buddha, Vishṇu deludes the heretics (i.e., the Buddhists).' In short, the incarnate Deity preaches damnable error. The Purāṇa refers to Buddha as the son of Ignorance (Ajñāna), born to deceive the enemies of the gods. As Buddha, Vishṇu advised the Asuras to abandon the Vedas, whereupon they lost all their power, and enabled the Suras (Gods) to establish their supremacy. The Buddhists are referred to as naked people, since they do not wear the covering of the Vedas.

Buddha in Representations

General

Short curly hair. Feet and palms should have marks of the lotus. He should be calm and graceful in appearance.

He should be seated on a lotus seat. The lobes of his ears must be pendant. He should wear a yellow robe.

Hands

In boon-giving and protection attitudes.

X. THE KALKI INCARNATION (THE KALKI AVATARA)

Vishṇu is yet to accomplish this incarnation. Vishṇu will descend upon the earth at the end of the present age, which is the Kali-yuga or the Age of Darkness. As the Jews await the coming of a Messiah, the Hindus await the arrival of Kalki, who will destroy all evil, dispel darkness, and once again usher in the Golden Age (the Kṛita-yuga).

The *Agni-Purāṇa* tells us that thoughtless men will begin to do wrong things like inter-caste marriages, not following the Vedas, not performing Vedic sacrifices, etc. Foreign barbarians will establish their supremacy. Then Vishṇu will appear as Kalki, riding a white horse, with drawn sword, blazing like a comet. He will destroy the barbarians, re-establish the four orders and the castes. He will usher in a new era of purity, rightness and peace and then return to heaven.

Sculptural Representation

General

Face of a horse and body of a man.

Or like an ordinary Vishṇu image.

Hands

He holds a conch, wheel, sword and a shield (kheṭaka). When he rides a horse, he carries a bow and an arrow. Kalki may also carry a sword, bow, wheel and conch.

OTHER COMMON ICONOGRAPHICAL REPRESENTATIONS OF VISHṆU

ADIMURTI—Seated in sukhāsana on the coils of Serpent Sesha, its head forming a canopy over the god. With four hands holding the usual emblems.

DATTATREYA—Representation of Vishṇu as the Trinity. Represented either as three separate gods standing or sitting side by side, holding their emblems and riding their vehicles; or shown as Vishṇu in sitting pose but wearing Śiva's crown and ornaments; or shown with three heads, one of each of the three gods of the Hindu Trinity and accompanied by four dogs—the four Vedas.

DHANVANTARIN—Deity of Hindu medicine. Shown as a handsome figure holding a pot of ambrosia and seated in front of Vishṇu's special emblems.

HAYAGRIVA—Vishṇu with the head of a horse on a human body, considered the god of learning. This manifestation must be distinguished from that of Kalki in which the latter has only two hands. Hayagriva has four hands.

LAKSHMI-NARAYANA—A composite representation of Vishṇu sitting with the right leg hanging down and the left folded up on which is supported his consort Lakshmi. She holds a lotus in the left hand and embraces Vishṇu with

the right. The latter has four hands, two holding the discus and the conch-shell, the lower right in the boon bestowing pose, and the lower left round the goddess.

MANMATHA—A representation of Vishṇu as the god of love, shown holding a bow and five flower-arrows. Accompanied by Priti and Rati.

MOHINI—The beautiful female form assumed by Vishṇu to deprive the Asuras of their legitimate share of the ambrosia obtained by the churning of the ocean.

VAIKUNTHA—Vishṇu with eight arms and four heads, riding on his vehicle Eagle. The heads are of a man, a woman, Narasiṁha (lion), and Varāha (boar). Thus this form is a combination of two of his incarnations.

VARADARAJA—Vishṇu riding on his vehicle Garuḍa, with eight hands carrying emblems. Vishnu as the bestower of boons and benefactor.

VENKATESA—Also called Balaji in the North. One half is Vishṇu, the other half Śiva, each half with its own special emblems and ornaments. This form is worshipped by followers of both the gods.

MODES OR EXPRESSIONS OF MURTIS

Images of Vishnu are in four forms: *Yoga*—Meditation. Worshipped by saints and ascetics; *Bhoga*—images expressing enjoyment of worldly pleasures and hence worshipped by the masses; *Vīra*—expressive of valour and hence the favourite of kings and warriors; *Abhicharika*—the terrific aspects, worshipped by those with evil intent.

Sthānaka—standing images.

Āsana—seated images.

Śayana—sleeping images.

GARUḌA AND ĀYUDHA-PURUSHAS

Garuḍa (Eagle) is the Vehicle of Vishṇu, the second of the Hindu Triad. He has a very respectable ancestry, being the son of the sage Kaśyapa and his wife Vinatā. His younger brother Aruṇa is the Sun-god Surya's charioteer. When Garuḍa learnt that his mother Vinatā was held in bondage by his step-mother Kadrū, he decided to free her. But his step-brothers, the sons of Kadrū, who were serpents, demanded nectar as the price for her freedom. He proceeded to Indra's kingdom, killed the guards who were protecting the pot of nectar, and returned to earth. On his way, he met Vishṇu, and agreed to become his vehicle. Garuḍa came to his step-brothers and placed the vessel of nectar on a heap of Kuśa grass. Delighted, they set Garuḍa's mother Vinatā free. While they had gone away to perform religious rites which had to be performed before drinking the ambrosia, Indra descended to earth and carried away the vessel of nectar. Kadrū's sons were disappointed to find the vessel carried away and satisfied themselves by licking the Kuśa grass on which the pot of nectar had been placed. The placing of the pot of nectar on the Kuśa grass made it sacred to the Hindus.

Sculptural Representation

In sculptural representations, Garuḍa may have four hands. In one he holds an umbrella and in the other a pot of nectar. The remaining two hands are in an attitude of adoration. When he carries Vishṇu on his back, the hands which carry the umbrella and the vessel of nectar support Vishnu's feet.

According to the text *Śilparatna*, Garuḍa may also have two hands, one of which is held in the protection-giving attitude. He may also have eight hands, in six of which he carries the pot of nectar, mace, conch, wheel, sword and snake.

Garuḍa also appears in anthropomorphic form. This seems to be a more popular form of depicting him in sculpture. He has a pointed nose, and two hands which are held in the attitude of adoration. This is in accordance with his form as described in the *Śri-tatva-nidhi*.

Āyudha-Purushas

Āyudha-purushas are anthropomorphic personifications of the weapons (Āyudhas) used by Śiva or Vishṇu. Some of these take male forms, others female forms, while still others assume the third gender form, depending upon their gender in the Sanskrit language.

Male Āyudha-purushas: Ankuśa, Pāśa, Śūla, Vajra, Khaḍga, Daṇḍa.

Female Āyudhas: Śakti, Gadā.

Neuter Āyudhas: Chakra, Padma.

In sculptural representations, they have one face and two hands, which are held in an attitude of adoration. They wear a karaṇḍa-mukuṭa. The weapon they represent is shown either in the crown or in their folded hands.

ŚIVA

ŚIVA IS one of the most important and popular gods of India. The *Amarakosha* gives a list of his forty-eight names. Śiva is identified with the Vedic Rudra, who is clothed in a skin and inhabits the mountains. His favourite weapons are the bow and arrow. He also uses a Thunderbolt occasionally. He is the father of the Maruts. He is also called Tryambak, son of Three Mothers. The Three Mothers of Tryambak are Earth, Atmosphere and Heaven. Śiva's wife is Ambikā. Rudra is also identified with Agni. The *Vājasaneyī Saṁhitā* says that Agni, Asani, Paśupati, Bhava, Sarva, Iśāna, Mahādeva, Ugradeva, are all forms of the same god.

The Vedic Rudra appears to be a terrible god who has to be constantly pacified. Many Vedic hymns are addressed to him wherein he is asked not to 'destroy our cattle' or 'our children, relatives, people,' etc. He is also asked to protect people from disease, thieves, etc. When worshipped, Rudra becomes a beneficent deity. He is the supreme Medicine Man, and the God of Medicine. He protects human beings and animals from disease. Since he takes care of the animals he is called Paśupati (Lord of Animals). Worship is offered to him constantly and he is asked to be beneficent always, to become 'Śiva' (Auspicious).

Rudra took birth to punish Prajāpati who committed the great sin of incest with his own daughter. He pursued his own daughter Sarasvatī who was fleeing in the form of a deer. To pursue her he himself became a fleet-footed animal.

Till the period of the *Smṛtis* and the *Dharmasūtras* (6th century B.C.) Rudra was a terrible god. Offerings to Rudra were made outside the town limits. Rudra being a non-Aryan god, he continued to be described as a deity more to be feared than to be respected and revered. This was in a way symbolic of the early conflicts between the Aryan and Dravidian cultures. Gradually, as a synthesis was effected, Rudra the Inauspicious became Śiva, the Auspicious. He was even married to the daughter of the Aryan deity Daksha Prajāpati. In spite of this, however, the character of the God changed only slightly. He was still the inhabitant of cemeteries, who applied ashes to his naked body covered only by a deer-skin and ornamented with a garland of skulls, wandered about in the jungles and over mountains, carrying an alms bowl made of a skull top, accompanied by dogs. His father-in-law Prajāpati was repelled by his looks and once refused to invite him to a sacrifice. Incensed, Śiva produced a son who destroyed Daksha's sacrifice. In spite of this sacrilege Śiva ultimately became Aryanised and became as important as Vishṇu. The Aryans, while assimilating Śiva into Aryanism, gave him the function of Destruction.

Śiva is today one of the most popular gods to whom a very large number of temples are dedicated. He has a very large following. His followers are today divided into a number of sects, viz., Śaiva, Pāśupata, Kāpālika, Kalamukha, Lakulisa, Viraśaiva, etc.

The *Śiva-Purāṇa* regards Śiva as performing

the triple functions of creation, protection and destruction.

The early Aryans worshipped nature—Ushas the Dawn, Mitra, the friendly Sun-god, Agni, the Fire-god, Varuṇa, the god of Air, Indra, etc. Side by side there were some natural elements which were not so friendly. The storms which uproot trees and demolish houses, lightening, and epidemics which kill cattle and men. These were natural elements which were feared and sought to be appeased. These became Rudra who went howling with the stormy winds (Maruts), his sons. But an angry god can always be appeased by prayer.

The *Śatapatha Brāhmaṇa* tells the story of Rudra's birth. He is the son of Prajāpati and Ushas. When he was born he began to cry because he had no name. He was called Rudra because he wept ('rud,' to weep).

The Vedic Rudra was sometimes identified with Agni. Both could destroy prosperity and suffering and were feared. 'Slay not our men in thine anger,' 'Far from us be thy cow-slaying and man-slaying weapon.' But Rudra is also capable of being good and so his help is sought. 'We invoke to our succour the impetuous Rudra, the fulfiller of sacrifice, the swift, the wise.' 'We present thou prayer Rudra . . . that there be prosperity to our two-footed and four-footed creatures, that everything in this village be well-fed and free from disease.' Rudra confers favours upon his devotees and as physician cures people of their diseases.

In the *Shatarudriya* text, he is called the dweller of the mountain (Girish). He roams the forests and is lord of the medicinal herb. He is the divine physician. As lord of the open fields he is the lord of the cattle—Paśupati. His sons, the Rudras, traverse all quarters. So he is the lord of quarters.

In his kindly form he is Shambhū. He is Śiva, the Auspicious.

Rudra means one who drives away suffering and sin. Śiva also means the same thing. This is why Rudra of the Vedic period became Śiva of the later period.

The *Atharva Veda* makes Rudra the ruler of all two-footed and four-footed beings. He is a swift archer and nobody can avoid him. He is thousand-eyed, *i.e.*, All-seeing. He is everywhere, on the earth, the atmosphere, the sky, i.e., he is Omnipresent. He also protects the Vrātyās, those who do not perform Vedic sacrifices.

Since he protects the non-Aryan Vrātyās, the *Aitareya* and *Śatapatha Brāhmaṇas* do not like him. They regard him as a frightful and evil god who is not to be trusted with cattle or anything else. Worship is to be offered to him merely to keep him from doing mischief. The Shatarudriya offering is made to him only to pacify him. He is the dreaded hundred-headed Rudra.

The *Aitareya Brāhmaṇa* says he is the embodiment of all the dread-forms, created conjointly by all the gods to punish Prajāpati (Brahmā) who was trying to consort with his own daughter.

UPANISHADIC CHANGE

This period saw a transformation in the attitude towards Rudra. The *Brāhmaṇas* were primarily concerned with rituals. They failed to comprehend the true idea of the Universal Spirit.

The Upanishads developed the doctrine of Ātman and Brahman. The soul was regarded as an immortal category, which emanates from the Brahman and finally merges with it. 'One who attains Brahman need not fear the gods.'

With the development of devotional worship, Śiva, now considered Auspicious, came to be regarded by some as the one and only lord, Iśvara. There is only one Rudra, 'who is the inmost soul of all men, who creates all beings and protects them.' Rudra is the highest Brahman and encompasses the whole universe. He uses Māyā (Prakriti) and becomes Maheśvara. There is not another like him. He is knowable by faith and love. He promotes virtue and dispels sin. He created Brahmā, and sent forth the Vedas.

In the Purāṇic period Rudra becomes Śiva, a Supreme Deity. He assumes the forms of the gods Vishṇu and Brahmā. He is the soul of the universe. He carries a discus, a trident, a club, an axe, and wears a girdle and a yajñopavita (the sacred thread of the Hindus) made of serpents; he laughs, sings and dances in ecstasy. As dancer, he is Naṭarāja.

SIVA AND PHALLIC WORSHIP

Śiva is also worshipped in phallic form. This has been the subject of much controversy.

According to Dr. R. G. Bhandarkar, the Aryans may have borrowed 'phallic' worship from some aboriginal tribes. The *Rig Veda* makes reference to people whose god was the phallus (Shishna-Devatā). The *Shvetashvatara Upanishad* speaks of god Iśāna as presiding over every Yoni

(the female generative organ). This may merely be an allusion to god presiding over every creative cause.

According to Dr. Aiyyar, Liṅga does not mean the phallus. Śiva is the formless or the 'all-formed.' Being possessed of all forms, there is nothing in the world not pervaded by him. Every form worshipped, therefore, has the stamp or mark of Śiva. It was to represent the idea of the 'formless' and the 'all-formed' that the Śiva-liṅga, which looks like a phallus, was chosen. It has a thousand heads, a thousand eyes, a thousand feet. It has a hand and foot on every side, on every side an eye and an ear on every side. The hemispherical top of the Śiva-liṅga consists of thousands of heads, each of the size of a point. The sides of the cylindrical feet are his eyes, hands and faces. The circular bottom represents his feet. Though the image has hundreds of hands, feet, etc., it has really no hands, heads or feet.

The Śiva-liṅga is thus the closest possible approximation to the cosmic Purusha.

If the Liṅga is identified with the human phallus, it will mean that god looks like man, which is absurd. Gods have different shapes as the shape of man is different from that of a worm.

It is possible that originally Liṅga worship may have had the connotation suggested by Dr. Aiyyar. Later on, when the Aryans came into contact with tribal communities who worshipped the phallus as the symbol of creative power, Liṅga worship may have gained a new meaning.

Phallic worship existed in all ancient civilizations. Sir John Marshall has discovered numerous Liṅgas and Yonis in the Mohenjodaro civilization. Dr. Stein has found them in Baluchistan.

Existence was conceived as being the result of the union of the male and female principles. The creative and generative power of the phallus was sought for the sake of offsprings and for making the soil yield good crops. The festival of Saturnalia (agricultural festival) gives proof of this. The dormant powers of nature have to be aroused by fertility rites. The phallus, symbolic of generative power, was considered the cause of creation, animate and inanimate. So when Śiva came to be regarded as the cause of causes, the Liṅga became his mark.

VARIOUS SYMBOLS OF SIVA

The symbolic meaning of some of the chief symbols of Śiva are as follows:

Staff—represents death.
Citron—is seed of the world.
Trident—means grammar.
Shield—represents Dharma.
Triśūla—the three śūlas represent Sattva, Rajas and Tamas guṇas.
Matted hair—the variegated Brahman, the Absolute.
Digit of the moon—symbolises his Divinity.
Serpent Vasuki Yajñopavita—his anger which subdues evil.
Tiger skin—Tṛishṇā (Desire).
Bull—symbolizes Dharma.

ANUGRAHA-MURTIS

SIVA IN HIS BOON-GIVING FORMS

(*For iconographical details, see following Tables*)

On occasions Śiva can be merciful and grant boons to his devotees when pleased. The sculptural compositions recording such acts of grace are known as Anugraha-mūrtis.

1. *Chaṇḍesanugraha-mūrti*

'Anugraha' means grace. This is the story of the attainment of grace by a Brahman boy named Vicharasarman. He got the job of tending cows from a cowherd boy who was very harsh with the cows. Under his loving care, the cows began to give more milk than their udders could hold. This milk began to get spilt. The Brahman boy began to collect this extra milk in vessels and with this milk he began to bathe Liṅgas made of sand and offer worship to Śiva. This matter was reported to Vicharasarman's father, Yajñadatta. The latter, when he found his son pouring milk over a mound of sand, kicked the mound in great anger. His son, aroused from his deep reverie, saw the sacrilege and cut off his father's leg which had kicked the sacred object of worship.

Śiva was greatly pleased and appeared before his young devotee with his consort Pārvatī, and granted him grace. He made Vicharasarman the head of his gaṇas (dwarf attendants) and the steward of his household and called him Chaṇḍesa.

2. *Vishṇuvanugraha-mūrti or Chakradāna-mūrti*

The *Śiva-Purāṇa* tells us how Śiva, pleased with the worship of Vishṇu, granted him his own Wheel or Discus to be used as a weapon. Once, when Vishṇu was fighting with the Asuras (the enemies of the gods), he found that he could not conquer

them. He, therefore, offered worship to Śiva and asked for Śiva's Wheel. Vishṇu daily offered one thousand lotus flowers to Śiva. One day he found that he was short of one flower. He promptly plucked one of his eyes which were comparable to the lotus (Kamala-nayana) and offered it to Śiva. Greatly pleased, Śiva presented to Vishṇu his own Wheel.

3. *Nandisanugraha-mūrti*

This is the story of how Nandikeśvara or Adhikaranandi attained grace at the hands of Śiva.

According to one account, the sage Śālankāyana, who for a long time was without a son, practised severe austerities to get one. Vishṇu, pleased with his devotion, blessed him with a son of great virtue, who sprang up from the right side of Vishṇu and resembled Śiva. He was given the name Nandikeśvara.

In another account, a ṛishi (sage) named Nandi is said to have performed great penance on the Mandāra mountain. Śiva was mightily pleased and appeared before Nandi. The latter requested Śiva to make him the head of his gaṇas. Śiva granted him the boon asked for.

Another story tells us about a blind sage named Silada who began to practise severe austerities with a view to getting a son not born of mortal parents. On god Indra's advice, he began to offer worship to Śiva. The latter was so pleased with his devotion that he himself offered to be born as his son. And so as Silada was performing a sacrifice, a young lad appeared in the room, who looked the duplicate of Śiva, carrying in his hands the trident, chisel, mace and the thunderbolt. Śiva gave the lad the name Nandi.

Nandi began to live in the āshrama (hermitage) of his father and became well-versed in the Vedas. He now looked like any other boy. Learning that he was short-lived, the boy Nandi began to offer worship to Śiva very fervently. Greatly pleased, Śiva appeared before him and embracing him threw his own garland round his neck. The boy now began to look an exact duplicate of Śiva, with three eyes, ten arms, etc. Śiva now exempted Nandi from old age and death and made him head of his gaṇas. Nandi was then married to Suyasu, the daughter of the Maruts.

In many Śaiva temples of South India, Nandi appears as an exact duplicate of Śiva. He can be recognized as Nandi by the position of his two front hands which are held in the añjali mudrā (folded hands before the chest). In the other two hands he carries a battle-axe and black deer. He is accompanied by his consort Suyasu.

Nandikeśvara is often also represented as a bull-faced human being.

4. *Vighneśvaranugraha-mūrti*

Vighneśvara is the name of Gaṇapati when he had a human head on his shoulders. The *Śiva-Purāṇa* tells us that he was created by Pārvatī during the absence of her consort Śiva to guard her privacy. When Śiva returned, he found his path to the apartments of Pārvatī blocked by a new gate-keeper, who would not allow him entry. Incensed, Śiva sent his gaṇas (attendants) to destroy the troublesome gate-keeper. But Śiva's hosts returned discomfited. Then Vishṇu tried, and after him Kārttikeya, but to no purpose. Finally, Vishṇu through his māyā (Illusion) created confusion, and then Śiva cut off the head of the gate-keeper.

When Pārvatī learnt of this, she was so furious that she created numerous powerful goddesses to fight the gods. Nārada finally interceded on behalf of the gods, and promised to bring Vighneśvara back to life. Śiva asked the gods to proceed to the north and bring to him the head of the first living being they met. They saw an elephant and promptly cut off his head. Śiva fixed this on to the shoulders of Vighneśvara, who now became Gajānana (with the face of an elephant). Śiva made him the chief commander of his gaṇas and called him Gaṇapati (the lord of the gaṇas). He also promised his son a place of importance among the gods. Henceforth, Gaṇapati was to be the first to be worshipped on all occasions, otherwise, the object and prayers of the Yajamāna or sacrificer would not bear fruit.

5. *Kirātārjuna-mūrti* (Pls. 31-32)

Arjuna, the third of the Pāndava princes, desired to acquire from Śiva his powerful pāśupatāstra and therefore proceeded to the Himalayas to offer him worship. Pleased with his austerities Śiva approached Arjuna as a hunter (kirāta). At this moment an asura assumed the form of a boar to attack Arjuna. As the latter aimed his arrow against the boar, the hunter asked him to refrain from shooting it, since he had seen the boar first. The two could not agree and both shot the boar and killed it. Highly incensed, Arjuna started a

fight with the hunter. To his surprise, he found himself losing to the hunter. Suddenly he recognized in the hunter Śiva himself, whereupon he fell at his feet and worshipped him. Śiva, pleased both with his devotion and skill as an archer, gave him his powerful pāśupatāstra, a terrible war weapon.

6. *Rāvaṇanugraha-mūrti* (Pls. 33-37)

Once Rāvaṇa, king of Lankā (modern Ceylon) was returning after a successful expedition against Kubera, the God of Wealth. In the Himalayas, he located a beautiful garden and proceeded to go there in his *Vimāna* (aeroplane) Pushpaka. Surprisingly, he found that his vehicle could not move any further. Here Rāvaṇa met Nandikeśvara, the powerful leader of the gaṇas of Śiva. Rāvaṇa was informed that he could not go any further as Śiva was sporting on the mountain with his consort Umā, and therefore nobody was allowed to cross over. Rāvaṇa spoke of Śiva with contempt and belittled Nandikeśvara as a mere monkey. Furious, Nandikeśvara cursed Rāvaṇa that he would ultimately be destroyed by monkeys like himself. Highly incensed and inordinately proud of his own strength, Rāvaṇa decided to lift the mountain Kailāsa from its very roots. He did move the mountain which began to shake. As it began to shake, everybody on it became frightened. Umā, in great fear, clung to her lord. Śiva, who knew who was responsible for this mischief, put the toe of his foot gently down, which put the mountain firmly in place. Rāvaṇa became imprisoned under the mountain and could not escape from there. Rāvaṇa, realizing the great power of Śiva and his own helplessness, now began to praise Śiva. He offered worship to Śiva for a thousand years, when Śiva, pleased, presented Rāvaṇa with a sword and allowed him to return to Lankā.

LIṄGODBHAVA-MURTI (Pls. 38-40)

In the deep abyss of the primeval waters, Vishṇu lay in deep slumber. From the navel of the God sprang up the stalk of a lotus. Here Brahmā was born. He looked around him and could see only the vast expanse of the water. He was happy in the thought that he was the First-born. He traced the stalk of the lotus on which he was born to the navel of Vishṇu who lay on the serpent Ananta (Eternity) floating on the primordial waters. Vishṇu asked him who he was. He replied that he was the Creator. Vishṇu disputed his claim and asserted that He and not Brahmā was the Creator. A quarrel ensued between the two. As they were engaged in verbal combat, a huge Liṅga appeared before them which looked like a great cosmic fire. The two stopped quarrelling and set to discover the beginning and end of the great Liṅga. Brahmā assumed the form of a boar and went down into the earth, while Vishṇu as Garuḍa went towards the top. But neither Vishṇu nor Brahmā could discover the top or the bottom of this great cosmic fire. This made them realise that there was someone greater than them. In all humility they now offered worship to the great pillar of fire. Pleased with their worship, Śiva appeared on the body of the Liṅga, with 'a thousand arms and legs, with the sun, moon and the fire as his three eyes.' Śiva then told them as to how both Vishṇu and Brahmā were born out of his left and right loins respectively, and the three of them were in reality one. Having said this, the Great Mahādeva disappeared. From this time, the Liṅga became the object of universal worship.

Liṅgodbhava-mūrti in Sculptural Form

Śiva should be carved on the front of the Liṅga. His legs below the knees should not be carved. Of his four hands, one should be in the protection attitude, another in the boon-giving attitude. The third should carry a battle-axe while the fourth should carry a black deer (kṛishna-mṛiga).

Brahmā should appear on Śiva's right, near the top, in the form of a swan (haṁsa). The size of the swan should be of the size of Śiva's face.

Vishṇu as a boar should be sculptured on the left, at the foot of the Liṅga. The boar should be shown digging into the earth.

Brahmā and Vishṇu should be sculptured in their anthropomorphic forms on the right and left respectively of the Liṅga, facing it, in an attitude of adoration.

SAṀHARA-MURTIS

SIVA IN HIS TERRIFIC AND DESTRUCTIVE ASPECTS

(*For iconographical details, see following Tables*)

1. *Kaṅkāla-mūrti Bhairava* (Pls. 41-42)

Once it so happened that the learned men of

the past, in their desire to know the truth, began to speculate as to who might have created the universe. They approached Brahmā and asked him to enlighten them on this matter. Brahmā replied that he was the creator. Śiva, who had arrived on the scene in the meanwhile, was highly incensed by this assertion of Brahmā. He therefore asked Brahmā to admit the falsity of his statement, which Brahmā refused to do. Śiva tried to demonstrate his greatness in various ways, but Brahmā remained obstinate. Greatly infuriated, Śiva assumed the form of Bhairava and cut off one of the five heads that reviled him. This killed Brahmā only for a short while, since by means of his great virtue he was soon revived. But Śiva had unwittingly committed the sin of Brahmahatyā (the sin of killing a Brāhmaṇa) for which he had to atone. To wash off the sin, Śiva had to wander for twelve years, begging alms and using Brahmā's kapāla (skull) for the purpose. Śiva went to Vishṇu to seek his advise as to how he could wash off his sin. But when he got to Vishṇu's residence, the gate-keeper Vishvaksena, who was a Brāhmaṇa, would not admit him. Śiva assaulted the gate-keeper and killed him, thus committing another Brahmahatyā. Vishṇu advised Śiva to proceed to Vārāṇasi with the body of Vishvaksena. On reaching that sacred place, Śiva's sin fell off and he once again became pure and retired to his abode on Kailasa (Mt. Everest).

2. *Gajāsura-saṁhāra-mūrti* (*Killing of the Demon Gajāsura—the Elephant Demon*) (Pls. 43-45)

The *Kurma-Purāṇa* tells the story of how Śiva came to wear an elephant-skin. Once while the Brāhmaṇas were seated round a Śiva-liṅga, offering prayers, a demon appeared in the form of an elephant and began to harass the Brāhmaṇas. Highly incensed at this, Śiva came out of the Liṅga, killed the elephant and wore his skin as an upper garment. Another text (*Suprabhedagama*) gives a different account of this. The king of the demons, Andhaka, decided to carry away Pārvatī, the wife of Śiva. To assist Andhaka, another demon called Nila took the form of an elephant with a view to killing Śiva. When Nandi, the Bull of Śiva, heard of this plan, he revealed it to Vīrabhadra, son of Śiva (see page 46). Vīrabhadra then took the form of a lion and killed Nila in his elephant-form. Then he presented the skin of the elephant to his sire Śiva, who used it as an upper garment. Śiva also set out to destroy the demon Andhaka himself after this incident This is also called Gajāsura-vadha-mūrti.

3. *Tripurāntaka-mūrti* (*the Destruction of the Three Castles*) (Pls. 46-49)

The *Mahābhārata*, the great Indian epic, tells the story of the destruction of the three castles built by the powerful sons of the demon Andhakasura—Vidyunmali, Tarakaksha and Kamalāksha. These three sons performed very severe penances and pleased Brahmā so much that he offered to grant them any boon they wished. They wanted three castles built of metal, one of gold in heaven, another of silver in the air, and a third of iron on earth, each one of them to be impenetrable, and which could be joined to become one huge castle connecting earth, air and heaven after a thousand years. Without much thought, Brahmā granted this boon to the three brothers. They also demanded that this one huge castle after it was joined should be destructible only by a single arrow.

The three brothers now began to harass the gods from these indestructible castles. Indra's thunderbolt was of no avail against these demons. In utter despair, the gods approached Brahmā, who was really responsible for this since he had granted the original boon to the demons. Brahmā told the gods that the demons could be destroyed only with a single arrow, and that none excepting Śiva was strong enough to wield such a weapon. The gods now offered prayers to Śiva. The latter, pleased with their worship, agreed to undertake the work of destroying the demons. Śiva asked the gods to surrender half of their powers to him, which they did. Now Śiva became stronger than all the other gods, and thus became 'Mahādeva,' the 'Great God.' He made Vishṇu his arrow, Agni its barb, and Yama its feather; he made the Vedas his bow and Sāvitrī his bow-string. Brahmā had to accept the position of his charioteer. Using his great strength, he then discharged the arrow and destroyed the three castles of the demons.

4. *Sarabheśa-mūrti* (*Śiva as Sarabha, an Imaginary Animal Destroying the Narasiṁha form of Vishṇu*)

This form was obviously conceived by the followers of Śiva to assert the supremacy of Śiva over Vishṇu. The latter took the form of half-lion, half-man to destroy Hiraṇyakaśipu, who was

harassing the gods (see Narasiṁha avatāra of Vishṇu). Vishṇu in this form killed the demon but then could not shed off the violent character he had assumed and became very destructive. The whole world turned to Śiva for help. Śiva at once assumed the form of Sarabha, a ferocious monster with two heads, two wings, eight lion legs with claws, and a long tail. He then attacked Narasiṁha and tore him up. He wore the skin of Narasiṁha as his garment. This brought Vishṇu to his senses and he quietly returned to his abode, praising Śiva.

5. *Kālāri-mūrti* (*Śiva Reprimanding Kāla or Yama*) (Pls. 50-53)

This story narrates the circumstances leading to the chastisement of Kāla or Yama by his master Śiva. Once the Ṛishi Mrikandu prayed to Śiva for a son. Śiva while promising to give him a son asked him to make a difficult choice. He offered the ṛishi numerous useless progeny or one remarkable son with a short life. The ṛishi chose the latter alternative. In due course his wife bore him a son who was named Mārkandeya. As he began to grow his parents, aware of his short life of only sixteen years, became worried. Somehow Mārkandeya got to know of this and fervently began to pray to Śiva. As he was absorbed in offering worship to the Liṅga in a shrine, Kāla or Yama, the lord of Death, arrived to take him away from earth. When he started binding him, Śiva burst forth from the Liṅga in great anger and kicked Yama on the chest. Yama went away and Śiva blessed Mārkandeya with eternal youth so that he became immortal.

6. *Brahmā-śirṣa-chchedaka-mūrti* (*Śiva Cutting off the Fifth Head of Brahmā*)

The *Kurma-Purāṇa* describes the dispute between Śiva and Brahmā which led to Brahmā losing his fifth head. Once the sages approached Brahmā and asked him as to who had created the universe. Brahmā asserted that he had created the universe. Śiva suddenly appeared before this gathering of the ṛishis and claimed that he and not Brahmā had created the universe. The Vedas themselves supported the claims of Śiva. But Brahmā refused to accept the testimony even of the Veda. Then there appeared a huge apparition, Bhairava, the aggressive form of Śiva. The latter asked Bhairava to cut off that head of Brahmā which had lied repeatedly. Bhairava cut off the fifth head of Brahmā who ultimately accepted the superiority of Śiva.

Another story tells us that Śiva cut off the fifth head of Brahmā because the latter addressed him as 'Kapāli' (skull-cup bearer). He felt insulted and so promptly cut off Brahmā's head. By so doing however he committed the great sin of Brahmahatyā, the sin of killing a Brāhmin. Of course, Brahmā survived by the power of his penance, but the crime had been committed and the head would not fall away from the hands. Then Rudra asked Brahmā how the sin could be wiped out and the head fall off from his hands. He was advised by Brahmā to wander about carrying the Kapāla of Brahmā (Brahmā's skull-cup) for twelve years After this period, the head would automatically fall off. After this period was over, Rudra-Śiva arrived at Kāśi. Here, the skull-cup of Brahmā fell away from his hands. He then bathed in the holy waters of the Ganges and returned to Kailāsa, his heavenly home.

7. *Kāmāntaka-mūrti* (*the Destruction of Kāma, the God of Love*)

This is the story which tells how Kāma, the God of Love, had to sacrifice his life in order to save the gods from the demon Tāraka. Daksha Prajāpati's daughter Satī had been married to Śiva, about which her father was not really very happy. When therefore she went to her father's sacrifice uninvited, he insulted her and she committed suicide by jumping into the sacrificial fire-pit. This annoyed Śiva, who created the terrible Virabhadra, who destroyed the sacrifice of Daksha and made him submit to Śiva. After this incident, Śiva began to practise severe penance.

In these circumstances, the demon Tāraka becoming very powerful, began to harass the gods. Unfortunately for the gods, the only person who could kill Tāraka was to be a son born to Śiva who was then practising austerities. It was obvious that Śiva had to be persuaded to stop his penance and beget a son. The gods feared the wrath of Śiva, so that nobody dared disturb him. They deputed Kāma, the God of Love, to create thoughts of love in the mind of the Great Yogi. He, with his characteristic thoroughness, used his flowery darts and made Śiva forget his penance, and made him think of female company. But this made Śiva very angry. In his anger, he burnt Kāma to ashes. But Kāma had already done his work, so that Śiva fell in love with Pārvatī, who was born to

Himavan. He married her and begot Kumāra or Subrahmaṇya, who ultimately killed the demon Tāraka. Kāma's wife Rati pleaded for her husband and Śiva promised that he would be re-born as Pradyumna.

8. *Andhakāsura-vadha-mūrti* (*the Destruction of the Demon Andhaka*) (Pls. 54-57)

A number of panels in Ellora depict the killing of the demon Andhaka at the hands of Śiva. It is possible that the Asura Andhaka of the Purāṇas might be the Ardhaka of the Vedas and the Andhaka of the *Mahābhārata*. The *Atharva Veda* describes Rudra as 'Ardhaka-ghatin' or the 'slayer of Ardhaka.' The story runs thus: Andhakāsura was a great king who fell in love with Pārvati, Śiva's consort, and cultivated a strong desire for her person. This led to a war between Andhaka and Śiva. Out of every drop of blood shed by the demon Andhaka, a fresh and mighty demon was created and this made Śiva's job extremely difficult. Śiva thereupon created Chāmuṇḍā and the Sapta-matṛikās (Seven Divine Mothers) to drink up the blood. But after they had become gorged with this drink, demons again began to be created from the blood-drops of Andhaka. Śiva then sought the help of Vishṇu and was about to kill Andhaka with his spear when the demon praised him and obtained his pardon. He then became the chief commander of the gaṇas of Śiva (dwarf attendants) and was named Bhringisa or Bhringiṛishi.

OTHER ASPECTS OF ŚIVA

(*For iconographical details, see following Tables*)

9. *Gangādhara-mūrti* (*Śiva Receiving the River Ganges or Gangā in his Jaṭā*) (Pls. 58-59)

A king called Sagara had sixty thousand sons by his second wife and one by his first wife. The latter was named Asamañjasa, meaning 'one of little commonsense.' His bad example spoiled all the sons of Sagara who therefore soon came to grief. Sagara decided to have a horse-sacrifice and so let loose the sacrificial horse. This wandered away to a hermitage. To mislead the sons of Sagara, Indra placed the horse in Kapilā's hermitage. When the sons of Sagara reached the nether world, they found the horse in the hermitage. They thought that Kapilā had carried away the horse and so rushed to destroy him. The ṛishi in his great anger reduced them to ashes.

Sagara sent his grandson Amsumat to find them. He reached the hermitage of Kapilā, found the horse, and very courteously requested the sage to permit him to take away the horse. Pleased with his manners, the ṛishi allowed him to take away the horse, and informed him how his uncles had met their destiny at his hands, promising however that all of them would go to heaven in the time of his grandson. He told him that this would happen only after the holy waters of the Ganges had been brought to the nether world and allowed to flow on his uncles. The grandson of Amsumat was Bhagīratha. To bring down the Ganges from heaven to earth, he practised very severe austerities. Gangā, pleased with this worship, agreed to leave her celestial abode if he could find somebody to receive her fall, as otherwise, by the force of her fall, the earth would break in the middle. Bhagīratha told her that Śiva could bear her fall and now began to pray to Śiva to persuade him to receive Gangā on his head. Śiva came to the Himalayas to receive her. The haughty Gangā came down in great force, thinking thus to humble Śiva. The latter, annoyed at her behaviour, made Gangā wind through his matted hair (jaṭā) and would not let her descend. Bhagīratha thereupon again prayed Śiva to let Gangā descend to earth. Śiva let her down, and Bhagīratha led her to the ashes of his ancestors, who attained heaven by her touch. That is why Śiva always reveals the head of Gangā in his jaṭā.

10. *Ardhanārīśvara* (*the Half-male, Half-female Form of Śiva*) (Pls. 60-64)

The *Śiva-Purāṇa* tells us that Brahmā created a number of Prajāpatis—males—expecting them to begin the task of creation. By themselves these male beings could not undertake the task of creation. Brahmā could not understand as to why the Prajāpatis could not multiply and so he worshipped Śiva, who appeared before him in the form of Ardhanārī (half-male, half-female). On seeing him, Brahmā realised his error. Only with the creation of the female, could he begin the task of creation. The idea behind it all is that the union of the male and female principles alone leads to creation. This is so in the Greek tradition too as well as in the Chinese and Persian traditions. The Liṅga and Yoni to whom worship is offered are symbolic of the male and female generative organs. They symbolise the supreme creative principle.

Another account of the Ardhanāri form states that Pārvati, the consort of Śiva became one with him when the ṛishi Bhringi persisted in offering worship to Śiva alone and not to Śiva and Pārvati both as others did.

11. *Harihara Form of Śiva* (Pls. 65-66)

There is in reality only one supreme deity. God is one. People may call him by different names. To some he may be Brahmā, to some Vishṇu and to some Śiva, but they are really all one. But sometimes the worshippers of these various forms forget this and then they engage in sectarian quarrels. To avoid this and to emphasise the oneness of God, this syncretic god came into being—the combination of Hari (Vishṇu) and Hara (Śiva). In a sculpture of Harihara or Haryaddha, the right half is Śiva and the left half is Vishṇu.

12. *Kalyāṇasundara-mūrti* (*the Marriage of Śiva and Pārvati*) (Pls. 67-70a, b, c)

A famous Śaiva legend narrated in the Śānti Parva of the epic *Mahābhārata* tells us how Daksha, one of the twelve Prajāpatis created by Brahmā, cursed his own son-in-law, Śiva, when the latter failed to show him proper respect on the occasion of the Prajāpati sacrifice. Before the entire assembly of the gods he declared that henceforth no oblations were to be offered to Śiva. When Daksha performed another sacrifice, he did not invite Śiva. Śiva's wife Satī felt greatly humiliated at this. She alleged that her husband did nothing to vindicate his honour. Śiva tried to pacify his angry spouse by telling her that those who knew, knew that he was the Supreme Deity. The Devī refused to be pacified and taunted her spouse by saying, 'Every common man praises himself in an assembly of women.' She then proceeded to attend the sacrifice of her father, where she was again humiliated; whereupon, she burnt herself. Greatly incensed, Śiva created Vīrabhadra, who destroyed Daksha's sacrifice and made him submit to Śiva.

Satī was re-born the daughter of Himavan. As soon as she attained age, she started penance to attain Śiva. Śiva also was then engaged in practising severe austerities. At about this time the demon Tāraka began to harass the gods armed with the boon of Brahmā. This demon was destined to die at the hands of the son of Śiva and, therefore, it was necessary to get Śiva married. Kāma, the God of Love, was deputed by the gods to break Śiva's penance, which he did. But he became the victim of Śiva's anger and got burnt up in the process. Kāma, however, had succeeded in making Śiva feel amorous. Śiva married Pārvati. (See page 42, Kāmāntaka-mūrti.)

Before he did this, he decided to test the steadfastness of Pārvati, and taking the form of an old man, he approached her, begging for food. As he proceeded to take a bath, he contrived to get caught by a crocodile and called out to Pārvati for help. Pārvati hesitated to stretch out her arm to help as she had vowed not to touch any hand but that of Śiva. But when she feared the old Brāhmin's life might be lost, she begged forgiveness of her Lord and extended her arm for help. Śiva was much gratified at this and revealed his true form. Pārvati felt happy that her vow had not been broken.

Sculptural Representations

In the sculptures of the Śiva-Pārvati marriage, the two form the central figures and face the east. In composite stone sculptures, Vishṇu and his two wives, Lakshmi and Bhū, act as Pārvati's parents and give away the bride. Vishṇu's wives stand behind Pārvati and touch her waist, which is indicative of the act of giving away the bride. Vishṇu stands behind Śiva and Pārvati, holding a golden pot of water. In the foreground are sculptured the eight guardians of the Quarters (Asṭadikpālās), the Siddhas (persons of great power), Yakshās (semi-divine beings), other semi-divine beings called Gandharvas, the Seven Divine Mothers (the Sapta-matṛikās) etc. However, all sculptural compositions may not be so complete. In bronzes, only Śiva and Pārvati are usually seen.

In the standing figures of Śiva taking the hand of Pārvati in marriage, the latter generally stands on the right of the god whose front right arm holds Pārvati's hand. If, however, Pārvati stands on the left, Śiva's right arm is stretched across the body to clasp her hand.

13. *Vrishabhārudha-mūrti* (*Śiva Seated or Reclining on a Bull*)

The sculpture is highly venerated since it is believed that it is in this form that Śiva most frequently appears before his devotees.

14. *Vishapaharaṇa-mūrti* (*Śiva Drinking Poison to Save the World*) (Pls. 71-73)

During the churning of the ocean by the gods and the demons, among other things, poison emerged, which threatened to destroy the world. Then Śiva offered to drink the poison in order to save it from destruction.

DAKSHIṆA-MURTIS

(*For iconographical details, see following Tables*)

Śiva is the great master of Yoga, music, dancing and of other sciences. As a universal teacher, he is called Dakshiṇa-mūrti. Dakshiṇa means south, and since Śiva was seated facing the south when he taught the sages, he came to be known by this name.

Śiva is an expounder of the Śāstras. As Jñāna-Dakshiṇa-mūrti he is represented as seated in the savya lalitāsana (with the right leg pendant), with the left one bent and resting on the right thigh (Pl. 74). As a teacher of Śāstras he is known as Vyākhyāna-Dakshiṇa-mūrti (Pl. 75). He has four arms, of which one right is held in the jñāna mudrā and the other holds a rosary. One left hand is in the boon-giving pose, while one other left hand holds either fire or snake. Ṛishis, seeking knowledge, surround the teacher-god.

Śiva is master not only of the Śāstras, but he is also a great master of music, both vocal and instrumental. Śiva, as a music teacher is called Viṇādhara-Dakshiṇa-mūrti.

As Yoga-Dakshiṇa-mūrti, Śiva practises penance. So his eyes are fixed on the tip of the nose. One of his right hands is held near the chest in the yoga-mudrā, while a left hand rests upon the lap in the typical yogic posture.

NRITTA-MURTIS

(*For iconographical details, see following Tables*)

Śiva is a great master of the art of dancing. The *Bharata-Nātyaśāstra* mentions 108 different kinds of dance poses and in the *Śaivagamas* it is stated that Śiva danced in 108 modes. These modes as mentioned by the two texts may be identical.

Though the *Śaivagamas* mention 108 modes of Śiva's dances they actually describe only nine. One is that of Natarāja described in the *Aṁśuma-bhēdāgama*.

The Dance of Śiva as Natarāja (Pls 76-79)

Śiva, the Mahāyogi, is also Natarāja, the Lord of Dancers. Dancing is a form of magic in which the personality of the dancer becomes transformed, the dancer becoming endowed with supra-terrestrial powers in the process. Dancing is an act of creation. Śiva, in his dance manifestation, is the Cosmic Dancer and gives manifestation to Eternal Energy. Through his frantic motions he generates the powers of evolution, maintenance and dissolution of the world.

The Natarāja figures are meaningful. Śiva carries a drum in the upper right hand (Pls. 78-79). This connotes Sound, the vehicle of speech. Sound is associated with Ether, the primary manifestation of the Brahman, the Universal Soul. From Ether are generated a number of other elements like Air, Fire, Water and Earth. When the process of manifestation begins, it is with Sound and Ether.

The upper left hand of Natarāja bears on its palm a tongue of flame. At the end of the Kali Age, Fire will consume creation. While the drum is symbolic of the act of creation, the flame of fire is suggestive of destruction.

The second right hand of Śiva is in the protection attitude. This hand is pointed downwards to the uplifted left foot. This foot is suggestive of salvation.

Śiva dances on the prostrate body of the dwarf Apasmāra Purusha, who symbolises ignorance or darkness. The Darkness of Ignorance can be destroyed by the attainment of knowledge, which releases man from the bondage of existence.

The figure of Natarāja is encompassed by a ring of flame and light, which is symbolic of the holy syllable AUM. This is an affirmation of creation. 'A is the state of waking consciousness, together with its world of gross experience, U is the state of dreaming consciousness, together with its experience of the subtle shapes of dreams, M is the state of dreamless sleep, the natural condition of undifferentiated consciousness. The Silence following the pronunciation of the three A, U, and M is the ultimate unmanifest.'

Śiva as the cosmic dancer is the embodiment and manifestation of eternal energy in its five activities: (1) Creation, (2) Maintenance, (3) Destruction, (4) Concealment, and (5) Favour.

ŚIVA AS MAHĀYOGI (Pl. 80)

According to the Śaivites, Śiva is Creator-Protector-Destroyer. He sits in deep meditation,

as Mahâyogi, but when he does so, the guardians of the Quarters become worried since His Divine Presence is required to conduct the affairs of the cosmos. They come and request him to protect the world from Evil.

CHANDRAŚEKHARA-MURTIS

(For iconographical details, see following Tables)

These are benign forms of Śiva in a standing or sitting posture, smiling, handsome, with a crescent in the hair. The five most important representations are:

Standing Images

Kevala-Chandraśekhara-mūrti. Śiva standing alone with the usual emblems.

Umā-Sahita-mūrti. With consort Umā.

Aliṅgana-mūrti. Śiva embracing standing Devi (holding flower) with front left hand.

Paśupata-mūrti. Holds a rosary and trident in the back hands.

Rudra-Paśupata-mūrti. With serious expression and carries a sword, chisel, skull-cup and trident. This image is rare.

Sitting Images

Sukhāsana-mūrti. Sitting alone in Sukhāsana.

Umā-Sahita-mūrti. Sitting with consort Umā on left.

Soma-Skanda-mūrti. As above but with their son Skanda present between them.

Umā-Maheśvara-mūrti. Consort seated on left thigh of seated Śiva, his arm embracing her.

ŚIVA-ŚAKTI

"In Indian sculpture, Śiva and Śakti sit in close embrace, regarding each other with intense emotion. Gazing with deep and everlasting rapture, they are imbued with the secret knowledge that though, seemingly two, they are fundamentally one."

For the sake of the universe and its creatures, the Absolute has unfolded into this duality, and out of their union derive all the polarities and antagonisms that characterise life.

The God and Goddess are the first self-revelation of the Absolute, the male being the personification of the passive aspect we know as Eternity, the female activating energy being Time. Though apparently opposites, they are in essence one.

The God dwells in the Lingam—the phallus. The Goddess is the Yonī, 'mother-womb of the ever cycling eons, of all the universes endlessly extending in space, of every atom in the living cell.'

SKANDA, KĀRTTIKEYA OR SUBRAHMAṆYA (Pls. 81-86)

Skanda, who is more popularly known in the South as God Subrahmaṇya, is avoided by ladies living in Maharashtra, as his darshana (seeing him) would bring them widowhood. In the South, Subrahmaṇya temples are very common. In the North, he is not so popular and so his temples are rare.

In the Gāyatri hymns, he is called by various names: Kumāra, Kārttikeya, and Skanda. The Purāṇic legends associate him with the Sun-god. He is described as the son of Agni and his wife Svāhā. In Hindu legends, Agni is one of the names of Rudra and the latter is also another name of Śiva. Pārvatī had taken the form of Svāhā. So Skanda became the son of Śiva and Pārvatī.

Many Purāṇic legends tell stories of his bravery. He leads the army of the gods and destroys the Demon Tāraka, and Krauñcha. So he is called Skanda, Kumāra, Kārttikeya, Shanmukha, Guha, Agnibhū, Subrahmanya, Gāngeya, Tārakāri, Mahāsena, Krauñchaṇḍarana, etc.

Iconography of Skanda

Symbols

Cock (Kukkuta), varada or abhaya mudrās, Śakti, noose, sword, arrow, śūla, flag, bow, shield, closed fist, outstretched palm; peacock feather and sword; lotus in both hands.

Vehicle

Peacock.

Hands

Two, four, six, eight, or twelve.

VIRABHADRA

Virabhadra is a form of Śiva. He was created by Śiva to destroy the sacrifice of his father-in-law Daksha (see pages 42, 44). Many accounts mention the enmity between Śiva and Daksha. Once the latter paid a visit to Śiva accompanied

by his wife. Śiva tried his best to be a good host and please his wife's father, who was not pleased. When Śiva's wife went to visit her father, he spoke very ill of her husband and ultimately asked her to leave his house when she tried to defend her spouse. This action of her father so deeply humiliated her that she burnt herself and was re-born to Himavan and named Pārvatī. When Śiva learnt of this, his sorrow was great and he cursed his father-in-law to be born as a Kshatriya and commit incest with his own daughter in that birth. Thus Daksha became King Prachetās. He began to perform a great sacrifice and made offerings to all the gods excepting Śiva. When the great sage Dadhicha noticed this, he tried to persuade the king to make offerings to Śiva also, but the latter refused. Dadhicha then cursed the king and all those who were present there. He then invoked Śiva. Pārvatī also came there and asked Śiva to destroy the sacrifice. Śiva then created Vīrabhadra 'with a thousand heads, a thousand arms, a thousand eyes, powerful shoulders, and resembling in brightness the fire that devours the universe at the end of an aeon; having side-tusks, carrying the śaṅkha, the chakra and a bow and besmeared with ashes.' Vīrabhadra was now asked to destroy the sacrifice of Prachetās who was Daksha. Pārvatī created Bhadrakālī to help Vīrabhadra. Vīrabhadra was asbolutely irresistible. He destroyed the sacrifice, and played great havoc with the army of the gods. He pulled out the teeth and plucked out the eyes of Sūrya, severed the hands and tongue of the Fire-god Agni, made Indra's arm stiff, crushed the Moon-god with his big toe and made Garuḍa, the vehicle of Vishṇu, run for his life. Daksha was so completely demoralised that he now prayed to Śiva and offered him apologies. Śiva pardoned him his error and promised him leadership of his gaṇas at a later date.

Another story describes the events leading to an open conflict between Daksha and Śiva in a different manner. Once while the gods and the sages had assembled for a sacrifice, Daksha entered the hall of sacrifice. All the gods paid their respects to Daksha Prajāpati. But Brahmā and Śiva kept their seats. Daksha made his obeisance to Brahmā and took his seat, but he was highly incensed that Śiva should have failed to pay him respects. In his great anger, he reviled Śiva in the most objectionable language and ultimately ended by cursing him that he would not be given any portion of the sacrifice offered to the gods. Śiva returned to his abode without saying a word. After a few years, Daksha began to offer an important sacrifice to which he did not invite Śiva and his wife. But when his wife Satī saw all the gods with their consorts going to her father's 'yāga', she insisted on going too. Śiva narrated to her the incident of his last humiliation, yet she persisted. Satī was insulted by her father, and feeling greatly humiliated, she jumped into the fire and committed self-immolation. When Śiva learnt of this tragedy, he was furious and created Vīrabhadra out of a lock of his matted hair. Vīrabhadra destroyed the sacrifice and made Daksha submit to Śiva.

Vīrabhadra in Sculptural Form

Hands—Four.
Eyes—Three.
Objects in hands—*R.h.*, sword and arrow.
L.h., bow and mace.
Misc.—Terrific face with fierce side-tusks. Wears a garland of skulls.
Companions—Bhadrakālī on the side. On the right side of Vīrabhadra is Daksha with a goat's head, two eyes and two horns, and with hands held in añjali pose.

Vīrabhadra may also carry sword and shield, bow and arrow.

GAṆEŚA (Pls. 87-91)

The word 'Gaṇapati' is mentioned twice in the *Rig Veda*. But it does not refer to Gaṇeśa, but to Bṛihaspati. In the 10th Maṇḍala, the word Gaṇapati is used with reference to Indra.

In the *Maitrāyaṇi Samhitā*, however, reference is made to Gāṇapatyas, i.e., worshippers of Gaṇapati. Gaṇapati is also referred to as Hastimukha, Danti. The *Taittirīya Āraṇyaka*, and the *Nārāyaṇa Upanishad* refer to Vakratuṇḍa, Danti, etc. In the *Gaṇeśa Atharva-shirsha*, he is referred to as Ekdanṭa, Vakratuṇḍa, and Danti.

The *Mānava-Gṛihya-Sūtra* speaks of four types of Vināyakas (mildly malevolent forms of Gaṇeśa). When a person is possessed by any one of them, he starts behaving like a madman, dreams bad dreams, feels that he is being followed. Princes do not inherit their patrimonies; girls do not get husbands; married women do not get children; the preceptor and teacher forget all they know.

Certain magic formulaes are prescribed to drive away the evil Vināyakas.

In the *Baudhāyana-Dharma-Sūtra*, Gaṇapati is referred to as Vighna, Vināyaka, Sthūla, Hastimukha, Vakratuṇḍa, Ekdanṭa, and Lambodara.

In the *Yājñyayalkya-smriti*, Vināyaka is appointed as chief of Śiva's Gaṇas. His job is to create difficulties in the performance of sacrifices. His mother is Ambikā-Pārvatī. He has to be placated to keep him out of mischief.

In the course of his assimilation into Aryan worship, the character of Gaṇeśa changed. From being an evil and inauspicious deity he became an auspicious one; so much so that every ceremony has to begin with his invocation. The education of a Hindu child begins with 'Shri Gaṇeśāya Namah.' His images are carved on houses, temples, etc.

Sociologically, the Śaivite gods may have been non-Aryans who resolutely opposed Aryan worship; or they may have been the gods (if not tribal leaders) of the non-Aryans. In the course of time, they stopped harassing Yajñya worship or destroying Yajñic sacrifices. The two cultures became reconciled. In the process, the non-Aryan deities became absorbed into Aryan worship, and the character of the gods changed and became auspicious.

The early descriptions of the god were not flattering. His elephant head, Hastha-mukha, was described as crooked (Vakratuṇḍa); he was described as having only one tooth (Ekdanṭa). He is Lambodara—with a hanging belly.

Iconography: 4-handed—holding paraśu, laddus, tooth and lotus.

MINOR DEITIES

DIK-PĀLAS OR LOKA-PĀLAS

(THE GUARDIANS OF THE QUARTERS)

INDRA, Agni, Yama, Nirruti, Varuṇa, Vāyu, Kubera and Iśāna are the eight guardians of the Quarters.

The Sun rises in the east. It is the source of all Energy. All the gods, therefore, live in the east. So Indra, the King of the Gods, became the guardian of the Eastern Quarter.

The Aryans had a great contempt for the non-Aryans. They lived in South India. The south was therefore considered inauspicious because it was inhabited by people who did not follow Aryan worship. Death is most inauspicious; therefore Yama, the God of Death, became the guardian of the Southern Quarter.

On the west, India is girdled by the (Arabian) sea. Varuṇa is the water-deity and so the guardian of the Western Quarter.

The Yakshās are supposed to live in the north. So the chief of the Yakshās, Kubera, became the guardian of the Northern Quarter.

Iśāna is another name of Śiva. His vehicle is the Bull Nandi.

	West			
	Nirruti	Varuṇa	Vāyu	
South	Yama		Kubera	North
	Agni	Indra	Iśāna	
		East		

I. INDRA (Pls. 92-93)

Indra was one of the most prominent deities of Vedic times. He is the 'rainer' or 'irrigator,' the word 'Indra' being derived from the word 'Indu' meaning drops of rain. He corresponds to the Roman Jupiter Pluvius. Indra is king of the starry heavens, the god of thunder and of the natural elements, with inferior genii at his command; he governs the Eastern Quarter of the world, and also presides over the celestial bands stationed on the golden Mount Meru where he solaces the gods with nectar and heavenly music. 'He resides in the celestial city . . . There are to be found Apsaras, the celestial dancing girls . . . His consort is Indrāni, and he rides the elephant *Airāvata* . . .'

Indra's popularity as a rain-god can be appreciated only in the tropics, where the great heat of the sun dries up all vegetation, river systems, lakes, wells, and does not leave anything even for the starving cattle. For want of water all suffer—man, animal and Nature—and all call out for rain, the life-giving water. At such time, the people address hymns to the rain-god Indra to avert the calamity of famine and starvation and to break the power of the demon Vṛittra, who holds the waters in his coils. They offer him his favourite drink—the soma juice. Then a flash of lightning is seen as Indra begins to hurl his bolts against the demon Vṛittra. Vṛittra howls as he flees. Then the waters come pouring down on the parched dry land and all rejoice—man, beast, and vegetation.

Indra of the Vedas is the son of Father Heaven (Dyaus Pitao) and Mother Earth (Prithvi) and the twin-brother of Agni.

In the post-Vedic period, Indra lost his importance and was reduced to the inferior position of a mere guardian of the Eastern Quarter.

Iconographic Representations

Indra is represented as a fair man riding a white elephant, Airāvata. He is four-armed. In one hand he carries the vajra, the terrible thunderbolt, and in the others are seen a conch-shell, bow and arrows, a hook and a net.

2. AGNI, THE FIRE-GOD (Pl. 94)

Agni's popularity in the Vedic period is attested to by the large number of hymns addressed to him in the Vedas. The discovery of fire revolutionized human life. It made cooking possible and also provided heat and light to the people. It leapt forth out of hard rock or by friction of two pieces of wood. Its origin seemed so mysterious. The Vedic poets identified Agni with the warmth of the fire on the hearth and altar. They identified it with light and heat, and so with the Dawn and the Sun. So the Fire-god appeared in its many phases: in heaven as the Sun, in mid-air as lightning, and on earth as ordinary fire.

Out of human imagination arose a magnificent Godhead. Agni came to be regarded as an immortal who lived with mortal men. He was the domestic priest who rose before dawn. He radiated warmth when kindled, in the domestic hearth. He was a visible god, who lived in the dwellings of men, was witness to their actions, their 'counsellor and director.' He it was who kindled the sacrificial fire and conveyed the oblation and sacrifices of the mortals to the gods above. Agni thus became the mediator between god and man. He dispelled the darkness and terror of the night and gave courage to men.

Agni lost the pre-eminence he enjoyed in the Vedic period. The Epics say that he had exhausted himself by devouring too many oblations. Though the Fire-god has lost his early importance, he is invoked even today on all important occasions.

Iconographic Representations

In sculpture and paintings, Agni is represented as pot-bellied, red in colour, with one or two faces. He has three legs and seven arms. He rides a ram. From his mouth flames issue, by means of which he licks up the butter used in sacrifices. Agni's two faces represent the two fires—solar and terrestrial. His three legs represent the three sacred fires—the nuptial, the ceremonial, and the sacrificial. His seven arms may denote the universal power of the all-pervading fire.

3. YAMA—JUDGE AND REGENT OF THE DEAD

Yama is the first of the mortals. He is the Hindu Pluto. As he was the first born, he was the first to depart this life. He is the son of the Sun—Vivaśvat. According to Max Muller, the Sun, conceived as setting or dying every day, was the first who had trodden the path of life from east to west—the first mortal—the first to show us the way when our course is run and our sun sets in the far west. He presides over the dead. As a Judge, he presides over his Court. His record-keeper is Chitragupta who reads out his register, the Agra-Sandhani, the tale of a man's life. After the record is read, Yama balances good and evil, and the soul of the dead man either ascends to Heaven (Swarga) or descends to the twenty-one hells (Naraka) of Hinduism.

After death all souls go directly to Yama. This journey takes four hours and forty minutes. The dead body must not be cremated till this journey is accomplished.

4. VARUNA (Pl. 95)

Varuṇa enjoyed great prestige in the Vedic period. He is the chief of the Ādityas, 'inviolable, imperishable, eternal beings,' sons of Āditi (representing Infinity). In the Vedic period, Varuṇa was the supreme deity. 'He it is who makes the sun to shine in the heavens; the winds that blow are but his breath; he has hollowed out the channels of the rivers which flow at his command, and he has made the depths of the sea. His ordinances are fixed and unassailable; through their operation the moon walks in brightness, and the stars which appear in the nightly sky vanish in daylight. . . . He knows the flights of the birds in the sky, the course of the far travelling wind, the path of ships on the ocean, and beholds all the secret things that have been, or shall be, done. He witnesses men's truth and falsehood'.

Varuṇa, the omniscient deity of the Vedas was gradually superseded by the war-like and tumultous Indra. In the Purāṇic times, Varuṇa, from being the highest god, became a mere god of the ocean, a second-rate Neptune.

Iconographic Representations

Varuṇa is represented as a white man sitting on a fabulous monster with the head and front legs of an antelope and the body and tail of a fish. He carries a noose in his right hand.

5. NIRRUTI

Though Nirruti is an ancient god mentioned in the *Rig-Veda*, not much is known about him. In later Hindu mythology, he becomes the guardian of the South-Western quarter.

Iconographic Representations

Hands—Two.

Objects in hands—*R.h.*, sword; *L.h.*, shield or staff.

Vehicle—Lion or man, or an ass.

Misc.—Decked with ornaments. Surrounded by rākshasas (demons) and seven celestial damsels (apsaras). Also by his four wives—Devī, Kṛishṇāṅgi, Kṛishṇavadanā, and Kṛishṇapāśa. The apsaras who accompany him must be pretty, have smiling faces, and must have well-developed breasts, thick thighs, slender waists, etc.

6. VAYU (Pl. 96)

Vāyu is a Vedic deity. He belongs to the elements. In early literature, Indra appears as the father of the Maruts, the deities of the wind. The epic *Mahābhārata* makes him the sire of the valiant Pandava prince Bhima, and also of Hanuman the Monkey-god.

Iconographic Representations

Vehicle—Sits on a lion-seat or on deer, the latter vehicle being more common in sculptural representations.

Hands —Two or four.

Objects in hands—*R.h.*, flag; *L.h.*, staff.

If four-handed: R.h. in patākā-hasta pose or holds a goad. He may also carry a wheel.

Misc. —Youthful and powerful. Decked in ornaments. To his left may be seated his consort.

7. KUBERA

The epic *Rāmāyana* narrates the story of Kubera or Vaiśravaṇa. The God Brahmā begot a mānasaputra (mind-born son). He was named Pulastya. His son was Vaiśravaṇa. He became very much attached to his grandfather Brahmā. This should not have made his father jealous, but it did. The grandfather was of course greatly flattered, made Vaiśravaṇa immortal. gave him lordship over wealth and installed him in Lankā (modern Ceylon). Furious, his father Pulastya begot himself another son, and named him Vaiśravas, who disliked his brother Vaiśravaṇa as much as his father. Vaiśravaṇa was sorry that he annoyed his father so much, and so to pacify him, presented him with three very pretty rākshasis (female demons). One of these gave birth to Rāvaṇa and Kumbhakarṇa, another to Vibhishaṇa and the third to Raka, Khara and Śurpanakhā. These sons were jealous of the prosperity of their brother Vaiśravaṇa, practised austerities, and got boons from their grandfather Brahmā. This additional power was then used against Vaiśravaṇa, who was himself Brahmā's favourite. Rāvaṇa attacked Vaiśravaṇa and expelled him from Lankā.

In Hindu mythology, Kubera appears as the God of wealth. In Buddhist literature also be appears in the same capacity. He becomes the lord of the Yakshās and becomes the husband of Hāritī. He is also known as Jambhala.

Iconographic Representations

Vehicle—Lotus seat, or a chariot driven by men or riding on shoulders of man. Sometimes on a ram or elephant.

Hands—Two or four.

Objects in hands—*Two hands:* one in boon-giving attitude and one in the protection pose, or the left hand may carry a mace.

Four hands: with one he embraces his consort Vibhavā, and with the other, he embraces another spouse Vriddhi, who sit on the left and right laps respectively of their Lord.

Misc.—Big and pendant belly. To right and left of Kubera should be the two Nidhis,

Śaṅkha and Padma, the former to the right and the latter to the left. His two consorts Vibhavā and Vriddhī embrace Kubera with one hand and carry in the other a bowl containing jewels.

Variation—Kubera may have the elephant as his vehicle and may carry in his four hands, a mace, a purse containing money, a pomegranate fruit and a vase.

SURYA (Pl. 97)

Sūrya was an important solar deity in the early Vedic period. The Vedas refer to him frequently as Savitṛi, Pūṣan, Bhaga, Vivaśvat, Mitra, Aryaman, and Vishṇu. As Savitṛi, he is 'stimulator of everything.' The term Pūṣan implies his beneficent power. As Bhaga he becomes the distributor of wealth. As Vivaśvat, he becomes the first sacrificer and the 'ancestor of the human race.'

He is referred to as one of the Ādityas (sons of Āditi, an abstract, mysterious creation, representing Infinity), who are praised in Vedic literature. Sūrya is mentioned as an Āditya along with Mitra (an important Indo-Iranian god), Aryaman (meaning a friend), Bhaga (giver of wealth), Varuṇa (supreme deity of the Heavens and the giver of the Ṛit, the Law of Nature), Daksha (symbolizing Wisdom), Aṁśa (has the same attributes as Bhaga) and Sūrya (he has a chariot drawn by innumerable horses. Sometimes, the number of horses is said to be seven or one with seven heads).

The Ṛigvedic Sūrya is described as a 'beautiful-winged bird' or as 'moving in a car drawn by one, seven, or several fleet and sturdy horses.' The Epics and the Purāṇas narrate the story of Sūrya's marriage with Samjñā, the daughter of Vishvakarmā, the Divine Architect. Unable to bear the intense effulgence of her Lord, she deserts him, leaving behind her shadow (Chhāyā). The fraud is discovered only after Chhāyā had borne three children to Sūrya. Sūrya goes in search of his wife, finds her in the cold regions of the north. Vishvakarmā persuades Sūrya to be refashioned at his hands. Out of the effulgent Sūrya, the Divine Architect produces a beautiful form. His legs, however, remained unfashioned.

To those who offered worship to the Sun, he seemed to be the cause of Being. He was the life-giver, the supreme soul and the creator of the universe. Much earlier, in Egypt, a heretic king Amenhotep IV (1380 B.C.) had proclaimed the supremacy of the Sun-god, the 'source of all earthly life and light.' The cult of the Sun owed much to Iranian Sun-worship. It is interesting to note that the priests who were entitled to instal images of the Sun-god were the Magi, the Sun-Priests of Iran. In Iran, Sun-worship was extremely popular. The Iranian Mitra is a Sun-god. The *Brihat-Saṁhitā* gives detailed instructions concerning the installation of Sūrya images. The worshippers of the Sun-god are known as Sauras.

Sūrya rose to eminence in the Purāṇic period. His wives are listed: Samjñā, Rājñī, Prabhā, Dyau, Nikshubhā, Chhāyā, etc. His children too are mentioned: Yama, Śrutashravasa, Śrutakarman, Ashvinau, Revanta, Vivaśvat, Manu, Yamunā, Tapati, Prabhat, Ilapati, Piṅgalapati.

Apart from separate temples dedicated to the Sun-god, he is also included in the Hindu Pañchāyatana system. Pañchāyatana is the worship of five gods installed in one main and four side temples located in the subsidiary quarters. In the Sūrya-Pañchāyatana, small temples dedicated to Gaṇeśa, Vishṇu, Devī and Śiva are erected in the subsidiary quarters, with the Sūrya temple in the centre.

In the evolution of Hindu worship, Sūrya lost his importance by the 12th century A.D. The last important temples dedicated to him are located in the extreme east (Konārak in Orissa) and the extreme west (Modhera in Gujarat). Now he was reduced to the position of a planet (Graha). Nava-graha slabs are found at many places, like Sapta-mātrikā slabs. Sometimes the planets are carved on ceilings of temples.

The icons of the Sun-god evolved in the South became popular in the North. Those found in certain places like Bodhgaya, Bhumara and Afghanistan show the influence of the Greek Sun-god Helios.

Iconographic Representations

Sūrya stands erect on a lotus pedestal, holding in his two hands two full-blown lotuses which rise just above the shoulders. He has a smiling countenance and a halo around his head. He wears a protective armour. His feet and part of the two legs are covered by high boots, a peculiar feature only of the Sun-god. In front of the god stands a miniature female figure, in front of which is represented the legless Aruṇa, the charioteer

of the Sun, holding a whip in his right hand, and the reins of the horses in his left. The horses are seven in number and the chariot moves on a single wheel. To the right of the Sun-god, a female is shown standing, holding either a lotus or a fly-whisk in her right hand. To her right is shown a bearded man with protruding belly, carrying pen and inkstand in his hands. To his right again is shown another female, shooting arrows. To the left of the Sun-god are represented three similar figures, but the male one is without a beard and holds either a staff or sword or a conch-shell in one of his hands.

All these figures, except the two females shooting arrows, wear boots like the Sun-god. Eleven miniature figures, exactly like the Sun-god, are sometimes represented near the edges of the carved slab, generally five on each side of the god and one over his head.

The *Matsya-Purāṇa* tells us that Sūrya's two attendants are to be Daṇḍa and Piṅgala, with swords in their hands. The god Brahmā is to be placed on one side with a pen in his hands. On no account are the feet of the Sun-god to be represented. Anyone who infringes this sacred injunction would be smitten with leprosy. Sūrya's body is to be covered by a coat of mail. He has a girdle called Paliyaṅga.

Sometimes, instead of seven horses, only one is depicted but with seven heads.

THE GODDESSES

THE PART played by the woman in the perpetuation of the species was not ignored by the Vedic seers. This had to be recognised in religion. The intellect of the Vedic seer had been illumined by the vision of the ONE whom the motionless, inscrutable, deep, dark void in labour gave birth to. The majesty of this August Mother could not but be realised early. She is called Āditi—Boundlessness personified.

Āditi is Universal Nature. She is the spouse of Ṛita, the cosmic order or Law prevailing in Nature. She is the sky, the air, the mother, the father, the son. She is whatever has been born; she is whatever shall be born. She is not only the Universal Nature but also the Universal Mother.

The Purāṇic conception of the Devī is the same as that of Āditi. Through the course of the development of the theory of Śakti, her maternal aspect is never lost sight of. The next development of this line of thought is reached when the maternal aspect of Śakti led to her inevitable characterisation as wife. Here even her conception does not subordinate her to the husband. Śakti is the female counterpart of Śiva: Prakriti is the female energy of Puruṣa; but it is she who is the dynamic principle. Śiva is powerful and active only with Śakti, otherwise he is in torpor and inactive.

This wifely aspect of the Original Mother has been accounted for in the Purāṇas by the story of the birth of the Triad, Brahmā, Vishṇu and Śiva, from the Devi, who ultimately took Śiva as her consort.

1. SARASVATI (Pls. 98-103)

She is the goddess of learning and culture. Her other names are: Vāk, Vāgdevī, Vāgiśvarī, Bhāratī, Vānī, etc.

She is popular with the Hindus, the Buddhists and the Jains. The Buddhists have made her the consort of Mañjuśrī, the Bodhisattva of Wisdom. In Hindu mythology, she is sometimes consorted with Brahmā and sometimes with Vishṇu or Gaṇeśa. She is ordinarily represented sitting on a lotus seat with one leg pendant, playing on a Viṇā—a lute-like stringed musical instrument.

The Ṛigvedic Sarasvatī is the manifestation of a river of that name. In the course of time, she came to be identified with the Vedic goddess Vāk (Speech).

When she appears as an individual goddess, she becomes the wife of Brahmā. The *Matsya-Purāṇa* tells the story of her creation by Brahmā. Brahmā became enamoured of his own daughter, and as she began to move round him in devotion, out of a keen desire to stare at her, a face sprang up in each direction, to enable Brahmā to look at her. This is how Brahmā got five faces. The myth of Brahmā's incest with his own daughter, however, owes its origin to the *Rig-Veda*, where the Vedic Prajāpati copulates with his daughter Uṣas.

Later, Sarasvatī is consorted with Vishṇu. These later legends are concerned with Kṛishṇa.

She appears as the wife of either Brahmā, Vishṇu or Gaṇeśa. Sometimes she appears alone.

When she appears with any of the gods mentioned above, she stands on their left holding a viṇā. When she is alone, she is usually seated. She is now worshipped as the Goddess of Speech and Learning.

Since she is primarily associated with Brahmā, her vehicle is the swan (haṁsa). In popular mind, she is now associated with the peacock. The texts do not mention her vehicle.

If she is four-handed she holds: book, rosary, lute (viṇā) and lotus; or book, akśasūtra (Rudrāksha mālā), lotus, with one hand in the teaching attitude (vyākhyāna mudrā); or book, rosary, lute and vase; or sūdaṇḍa (sacred staff), rosary, book, with one hand in the kaṭaka mudrā (fingers forming a ring); or one hand in the boon-giving attitude with rosary, lotus and book in the other hands; or rosary, noose, goad, and one hand in the protection attitude.

If she is eight-handed she carries in them: bow, mace, noose, lute, wheel, conch, wooden pestle and goad.

If she has ten hands she holds: wheel, conch, skull-cup, noose, battle-axe, vessel of ambrosia, Veda, rosary, Vidyā (emblem of knowledge) and lotus.

2. PĀRVATI

Pārvati has twenty-four names. The names Haimavati, Pārvatī, Āryā, Dākśāyaṇi, Sati, are indicative of her origin; the names Śivā, Bhavānī, Rudrāṇi, Mṛidāni, tell us that she is the consort of Śiva. Her aggressive forms like Kātyāyani, Durgā, Chaṇḍikā, Ambikā, became necessary to destroy evil. In the *Amarakośa*, Mahishamardinī is a form of Pārvati.

It is not customary to erect separate temples for Pārvati. Usually she appears in the company of Śiva. If she is alone, she may hold a javelin (śūla) and m rror in her two hands. If she is four-handed, two of her hands exhibit the protection and boon-giving attitudes and two carry a javelin (śūla) and a chisel (ṭaṅka).

3. CHĀMUṆḌĀ

The *Mārkaṇḍeya Purāṇa* tells the story of the origin of Chāmuṇḍā. Once the demon brothers Śumbha and Niśumbha became very powerful and dispossessed the gods; whereupon they invoked the Supreme Goddess. From the latter sprang the goddess Kauśikī who looked dazzlingly beautiful. When the two demon brothers heard of the beauty of Kauśiki, they desired to possess her. Śumbha asked her to become his wife. She replied that anyone who wished to make her his wife would have to conquer her in battle. She destroyed a servant of Śumbha. Then Chaṇḍa and Muṇḍa were sent to fight and seize her. Furious, Kauśiki created the goddess Chāmuṇḍā, 'black and scowling, with drawn sword and lasso, holding a mace (khaṭvāṅga), wearing a necklace of skulls, clothed in a tiger-skin, mouth hideously distorted and the tongue protruding out.' She plucked off the heads of Chaṇḍa and Muṇḍa.

Her general characteristics are as follows: she should be like a skeleton in appearance—flesh dried up, bones showing through the skin, eyes sunken and abdomen contracted. Her hair should be standing on end with snakes peeping out of them. She should be depicted as laughing horribly, with the teeth prominent and the tongue protruding. She should wear a necklace of skulls and bones. She should be dressed in a tiger's skin and have a corpse and an owl as her vehicles.

4. MAHISHAMARDINI (Pls. 104-109)

The *Amarakośa* regards her as a form of Pārvati. In the *Mahābhārata* and the *Harivaṁsa*, she is referred to as the sister of Krishṇa (an incarnation of Vishṇu) and the daughter of Yashoda. In the *Matsya-Purāṇa*, she is described as being born out of the union of three goddesses, while as the *Mārkaṇḍeya Purāṇa* says, she is made up of the essence of all the gods.

The *Mahābhārata*, the *Harivaṁsa* and the *Mārkaṇḍeya Purāṇa* all tell us that she is very fond of wine, flesh and of muṇḍamālā (garland of heads), vyāghracharma (tiger-skin) and khaṭvāṅga (mace). Obviously, she was originally a non-Aryan deity.

When she was absorbed into the Aryan pantheon, she was assigned the function of destroying demons like Mahiṣa, Chaṇḍa, Muṇḍa, Śumbha, Niśumbha, etc.

Mahishamardinī occupies an important place in the Hindu pantheon. She either appears alone or in company in temples. In the Pañchāyatana (temples of five gods grouped together) her temple is built in the centre, while in other directions (south-east, south-west, north-east, north-west) smaller temples are erected to Śankara, Gaṇeśa, Sūrya and Vishṇu.

The texts refer to her as Durgā, Caṇḍi, Mahishamardinī, Mahishāsuramardinī, Kātyāyanī, etc. If she is eight-handed, she holds in them javelin, sword, arrow, wheel, noose, shield, bow and conch. If she has four hands, two carry a wheel and a conch, while two are in the protection and boon-giving attitudes or one of the four hands may exhibit the kaṭaka mūdra instead of the boon-giving mudrā.

If she is ten-handed, she holds in them: spear (śakti), arrow, javelin, sword, wheel, moon (chandrabimba), shield, skull-cup, javelin and wheel.

If she is twenty-handed she holds: spear, mudgara (a kind of club), javelin (śūla), thunderbolt, sword, conch, arrow, goad, javelin, wheel, noose, drum, flag, bow, abhaya and tarjanī mudrās, mirror, bell, shield and hair of rākshasa. If she has eighteen hands, she does not carry the javelin or drum or arrow.

5. MAHĀLAKSHMI

Mahālakshmi is associated both with Vishṇu and Śiva. In her four hands she holds a mahāluṅga (a fruit which resembles a lemon), mace, shield and a bowl of leaves. She may also carry a lotus, dindima (big drum), and have one hand in the protection attitude, or may carry a vase, mace, shield and śrīfala (coconut).

6. BHŪ

Bhū never appears alone in sculptures. When she appears in the company of Vishṇu, the latter is always accompanied either by Śrī or by Lakshmī. She is the junior consort of Vishṇu; his senior consort is either Lakshmī or Śrī.

When she is shown to have two hands, she carries in one a lotus, is shown seated or standing and wears a karaṇḍa mukuṭa. When she is shown with four hands, she holds in them a bowl of jewels, a bowl of corn, a bowl of medicine and a lotus.

7. ŚRI OR LAKSHMI (Pl. 110)

Śrī or Lakshmī is the goddess of Wealth and Prosperity. She appears either alone or with Vishṇu. If Vishṇu is accompanied by Bhū or Sarasvatī, she inevitably keeps him company and is then called Śrī. When she appears alone with Vishṇu, she is called Lakshmī.

When she appears by herself she may be called either Śrī or Lakshmī. In the former form she appears more frequently. Independent sculptures of Lakshmī are rare. Lakshmī is the senior wife of Vishṇu. It is difficult to understand why sculptures of Lakshmī and Śrī should be differently portrayed though they are one.

SRI

In her two-handed representations, she holds a śrīfala and lotus. She is accompanied by two female chaurī-bearers (fly-whisk attendants) and two or four elephants carrying ghaṭas (pitchers).

LAKSHMI

If she is eight-handed, she holds in them: bow, mace, arrow, lotus, wheel, conch, wooden pestle, and goad.

If she is four-handed she holds: wheel, conch, lotus, and mace; or mahāluṅga (a lemon-like fruit), lotus, lotus and vessel of nectar; or lotus, bilwa fruit (wood-apple), conch and vessel of ambrosia.

If she is two-handed she holds: conch and lotus. Vidyādharas accompany her on two sides as also Rājaśrī, Svargalakshmī, Brāhmī, Lakshmī and Jayalakshmī.

LAKSHMI WITH VISHNU (Pls. 111-113)

If Lakshmī is two-handed she holds: lotus and śrīfala or lotuses in both. She sits on the left lap of Vishṇu or on the serpent Ananta or on the Eagle.

THE SAPTA-MĀTRIKAS (Pls. 114-119)

The legend of the seven Divine Mothers is interesting. The account is an allegory which is aimed to emphasize a point, to draw a moral. In this world of men, Knowledge and Ignorance continuously battle for dominance. In this story Andhakāsura is the symbol of Ignorance and Śiva the symbol of Wisdom. In this struggle, Wisdom ultimately triumphs over the Darkness of Ignorance.

Andhakāsura, the grandson of Hiraṇyakaśipu, had become ve y powerful by obtaining several boons from Brahmā. He then began to harass the gods, who sought redress from Śiva. In the meanwhile, the king of the demons himself appeared before Mount Kailasa to carry away Pārvatī, the consort of Śiva. A fight ensued. A demon named Nīla took the form of an elephant

to kill Śiva. But Śiva's son Vīrabhadra took the form of a lion and killed him, presenting its skin to his father. Vishṇu and the other gods joined the battle against Andhakāsura, but soon had to flee. Enraged, Śiva shot the demon-king with an arrow. As the demon began to bleed profusely, every drop as it touched the earth assumed the form of another Andhakāsura. Śiva thrust his trident through the body of the original Andhakāsura while Vishṇu with his wheel destroyed all the secondary Andhakāsuras. To drink the demon's blood and thus prevent it from falling on the earth, Śiva created a Śakti called Yogeśvari. Brahmā, Vishṇu and the other gods followed suit and created Brahmāṇi, Māheśvarī, Kaumārī, Vaishṇavī, Vārāhī, Indrāṇī, and Chāmuṇḍā, the female counterparts of Brahmā, Maheśvara, Kumāra, Vishṇu, Varāha, Indra and Yama. They carry the same weapons and ride the same mounts as the male gods.

The *Varāha-Purāṇa* mentions eight Mātṛikas and says that they represent eight mental qualities which are morally bad:

1. Yogeśvari — *Kāma* or desire
2. Māheśvarī — *Krodha* or anger
3. Vaishṇavī — *Lobha* or covetousness
4. Brahmāṇī — *Mada* or pride
5. Kaumārī — *Moha* or illusion
6. Indrāṇī — *Matsarya* or fault-finding
7. Chāmuṇḍā — *Paisunya* or tale-bearing
8. Vārāhī — *Asuyā* or envy

The assistance of the Seven Mothers stopped the multiplication of Andhakāsuras. When, however, the demon-king was about to be killed, he praised Śiva and obtained grace.

Afterwards, the destructive qualities of the Divine Mothers were withdrawn by Śiva, whereupon the Divine Mothers became worthy of prayer.

The entire episode is symbolic of the struggle between spiritual wisdom represented by Śiva and Ignorance symbolised by Andhakāsura. In the struggle between these two forces, the forces of Ignorance are strengthened by evil qualities like desire, anger, covetousness, etc., possessed by men. Unless these are completely brought under restraint, Wisdom can never triumph over the Darkness of Ignorance which leads men away from the Ultimate Truth.

RIVER GODDESSES (Pls. 120-125)

In India, rivers are given a divine status. The civilization of India was nurtured in the Gangā-Jumna doab. This has been the heart of ancient India. The two rivers Gangā and Jumna (Yamunā) have, therefore, been worshipped since ancient times. The Gangādhara legend traces the origin of the river Ganges to Heaven. Gangā had to be persuaded to descend to the earth to enable the ancestors of king Bhagiratha to ascend to heaven (see Gangādhara-Śiva, p. 43). The Ganges is known for her purity and divinity. The Hindus believe that a bath in her holy water cleanses one of all one's sins. The river Jumna is known for her devotion. In Hindu legend, she is the sister of Yama, the first of the mortals and the king of the Dead. The river Sarasvatī was worshipped in early times, when the Aryans lived in the Punjab by the side of the river. At the time it flowed broad and strong. It changed its course in later ages and gradually disappeared in the deserts of Rajasthan.

These three rivers have been worshipped for a long time. During the reign of the Imperial Guptas (4th-6th centuries A.D), architects began to carve anthropomorphic figures of Gangā and Jumna (Yamunā) on two sides of the shrine door. This was very symbolic. Gangā is known for her purity and Jumna for her devotion. The devotee who enters the sanctum sanctorum, enters the divine presence. But only the pure and the devoted have entrance here. This is the significance of their presence. The Gupta sculptor who thought of this idea must have been very imaginative. At a later period, it became a common practice to represent the two river goddesses on the two sides of the shrine door both in the north and the south.

At Ellora, in the Lankeśvara shrine, these two appear on either side of the shrine entrance (Pl. 122). In the courtyard of Kailasa is a shrine of the three river goddesses, Gangā, Jumna and Sarasvatī (Pls. 121-125). This shrine was carved after the Rashtrakuta king Indra had conquered Kanauj, the capital of Aryavarta, in A.D. 800. He succeeded in reaching Prayag (modern Allahabad), where the three rivers are supposed to meet. This shrine immortalised his great feat.

THE HINDU TRIAD

COGNIZANCE	BRAHMA	VISHNU	SIVA
Symbols	Rosary, vase, ladle, book. Antelope skin on shoulder	Mace, lotus, conch, wheel	Trident, discus, battle-axe, club, serpent girdle, serpent necklace
Vehicle	Goose, Swan	Eagle	Bull
Āsana	Padmāsana	—	—
Hands	Four	Four	Two, four or more
Hand pose	—	—	—
Consort	Sāvitrī or Sarasvatī	Śrī & Lakshmī	Umā or Pārvatī
Faces	Four	One	One or three
Hair-dress	Matted hair	Kirīṭa crown (Fez-type crown worn by Vishṇu)	Matted hair

FORMS OF BRAHMA

		PRAJAPATI	LOKAPALA BRAHMA	VISHVAKARMA	KAMALASANA	PITAMAHA
Hands	Four	—	Four	Four	Four	Four
Faces	Four	Four	—	—	—	—
Colour	White	—	—	—	—	—
Vehicle	Swan (haṁsa)	—	—	—	—	—
Objects in hands	Boon-giving attitude, sacrificial ladle, vase & ladle (AC)	—	Rosary, book, lotus & vase	Akśasūtra, book, vase & sruk (ladle) (RP & RM)	Akśasūtra, sruk, book & vase (RP & RM)	Akśasūtra, book, ladle (sruk) & vase (RP & RM)
Misc.	Black deer-skin, Sarasvatī on right, Sāvitrī on left & rishis (AC)	Suvarṇī on left lap Sāvitrī carrying rosary	Four-faced Sāvitrī (VID)	—	—	—
Variations	I—*4-handed*—rosary, ladle, vase, pot of ghee; Sāvitrī on right & Sarasvatī on left (AGP)					
	II—Seated or standing on lotus *4-handed*—rosary & grass, sruk & sruv (sacrificial spoons), vase & grass & Ajyasthali & Kusa; or boon-giving and protection mudrās, vase & rosary, sruk & sruv, Sarasvatī & Sāvitrī (AB)	—	—	—	—	—
	III—White; chariot of seven swans, *4-handed* —two in dhyāna mudrā, rosary & vase, 4 faces (VID)					
	IV—Book, akśasūtra, sruk and kalaśa (RP & RM)					

NOTE : The abbreviations in brackets in the following Tables refer to the different ancient texts, a list of which is given on page 74.

SADHARANA SIVA (USUAL FORMS)

(Pls. 126-130)

	I	II	III	IV	V	VI
Hands	Four	Eight	Four	Two	Four	Two
Faces	—	—	—	—	—	—
Eyes	--	—	Two	Three	Thre:	Three
Objects in hands	Trident, drum, boon-giving and rosary (AC)	*R.h.*—rosary, spear (śakti), staff (daṇḍa) & javelin or trident (śūla) *L.h.*—ritual wand (khaṭavāṅga) skull-cup, boon-giving & cobra Elephant-skin & moon-crescent (AC)	Boon-giving, protection, javelin or trident (śūla), noose Karaṇḍa crown (AB)	Javelin or trident (śūla) & bow (BS)	Protection, boon-giving, deer & drum. Accompanied by Pārvatī (MS)	Trident & rosary (VID)

URDHVA-LINGA SIVA (SIVA WITH ERECT PHALLUS)

(Pl. 131)

Hands	Two
Faces	One
Objects in hands	Serpent & battle-axe
Misc.	Stands on dwarf Apasmāra-purusha

SIVA—CHANDRASEKHARA-MURTIS

BENIGN FORMS IN STANDING POSTURE

	KEVALA-MURTI	UMA-SAHITA-MURTI (Pl. 132)	ALINGANA-MURTI (Pls. 135-138)
Hands	Four	—	—
Eyes	—	—	—
Objects in hands	*R.h.*—protection, and chisel *L.h.*—boon-giving, black deer & chisel held in hands which are in kartari-hasta pose	—	—
Misc.	Stands erect in samabhanga. Jaṭā crown shows crescent moon. Right front hand may be held in the siṁhakarṇa, kaṭaka hasta or kaṭyāvalambita pose *Left ear* ornament should be of pearls, conch-shell or lotus *Right ear* ornament of makara, lion-face or leaf (SR)	Devī by side, either on same pedestal or another. Chandraśekhara as described in Kevala-mūrtī. Umā holds a lotus in one hand, the other hanging by her side (AB & SR)	In this aspect, Śiva embraces his consort Umā with one of his left hands. This arm rests just below her breast, or on the left arm of Umā. Umā holds in her right hand a red lotus *OR* Umā may embrace Śiva with her right hand and carry a flower in her left *OR* Śiva and Umā may embrace each other, one with the left and the other with the right hand

	PASUPATA-MURTI	RAUDRAPASUPATI-MURTI
Hands	Four	Four
Faces	—	—
Eyes	Three	—
Objects in hands	*R.h.*—protection and trident *L.h.*—boon-giving & rosary	Trident held head downward in one hand, skull-cup in another *OR* front two hands hold trident in horizontal position, while the other two hands hold a chisel and sword
Misc.	Standing erect or sitting and sometimes holds skull-cup in place of rosary	—

SIVA—ASANA-MURTIS

BENIGN FORMS OF ŚIVA IN SITTING POSTURE

	SUKHASANA-MURTI	UMA-SAHITA-MURTI (Pls. 132-134)	SOMASKANDA-MURTI	UMA-MAHESVARA-MURTI
Hands	Four	—	—	Two or four
Faces	—	—	—	—
Eyes	Three	—	—	—
Objects in hands	*R.h.*—protection and battle-axe *L.h.*—boon-giving or simhakarna (tips of four fingers touch the tip of the thumb to form a semi-circle) and deer (mṛiga)	Umā has two arms *R.h.*—holds a lotus *L.h.*—rests straight on the seat *or* in the simhakarṇa pose *or* in boon-giving attitude	—	*R.h.* of Śiva—blue lotus *L.h.* of Śiva—on left shoulder of Umā *Or R.h.*—trident & māhuluṅga fruit (kind of citron) *L.h.*—snake & one on left shoulder of Umā
Misc.	Seated erect upon a bhadrapitha as on a stool. Right leg pendant. Left leg bent to rest upon the seat *Right ear*—makara or lion ornament *Left ear*—leaf-ornament Devi or Skanda must NOT accompany Śiva in this form (PK)	Umā sits on the same pedestal as Śiva to his left, facing him, with left leg pendant Wears a karaṇḍa crown (AB) Pārvatī on left; Indra, Vishṇu, Brahmā, Bhringi, Narada, Bhairava, Gaṇeśa, Skanda, Vira-bhadra behind (ST)	Śiva, Umā with their son Skanda. Latter may be standing, sitting on the pedestal or on the lap of Umā or dancing (UK) If child Skanda is standing, he carries a lotus in the right hand, while the left is kept hanging, or both hands may hold lotus; or left hand held in boon-giving attitude and right hand in simhakarṇa pose carrying a book. Child Skanda wears no clothes (SR) Dancing Skanda carries a fruit in the left hand, while the right is in sūchi pose (SR)	Śiva & Umā sit embracing each other. Umā should have full breasts & hips. She should embrace Śiva with the right hand & carry a mirror or lotus in the left In this group, there may be Śiva's Bull, Gaṇeśa, Kumāra & Bhriṅgi dancing Umā may sit on the lap of Śiva

SIVA—MAHESAMURTI*

(Pl. 139)

Hands	Ten
Objects in hands	Two in boon-giving and protection poses *Four r.h.*—śūla, battle-axe, thunderbolt and sword *Four l. h.*—shield, goad, noose and bell
Colour	Crystal clear
Misc.	Five heads; faces of only four visible; each face has three eyes; clothed in white garments and wears a white sacred thread (yajñopavita); symbolizes creation, protection and destruction Śakti on one side. She has three eyes and four arms Wears a karaṇḍa crown; *four hands:* two in boon-giving and protection poses, while two hold blue lotus and rosary

*Śiva as the supreme deity responsible for creation, preservation and destruction of the universe.

SIVA—NRITTAMURTIS

SIVA-NATARAJA

(Pls. 76-79)

Objects in hand	*Front L.h.*—gajahasta attitude *Back L.h.*—carries fire (Agni) either in a vessel or upon the palm. The fire should be at the end, middle or the root of the middle finger *Front R.h.*—in protection attitude. Top of the middle finger should touch the hikkā-sūtra (life-line). On the forearm of this hand should be Sarpa (serpent) *Back R.h.*—drum (damaru)
Position of legs	*Right leg*—bent and placed upon back of Apasmāra-purusa. Knee should reach nābhisūtra (navel-band) *Left leg*—lifted up, somewhat turned towards the right leg and kept across it
Śiva's head	Jaṭā crown adorned with flower garlands, snake, skull, ornaments, crescent moon, etc.
Dwarf Apasmāra-purusa	Should have his head on the right side of Śiva. His left leg on left side of Śiva should hold a snake
Left of Natarāja	Pārvatī (Not in bronzes)
Variations	Uttara-Kamikāgama
Jaṭā variations	Jaṭās should be spread around. These may vary from 5 to 30
Gangā	Upper half is female while lower half is running water, in Śiva's jaṭās on right
Crescent moon	Located in Śiva's jaṭās on left
Earrings	*R.E.*—crocodile-earrings (makara-kuṇḍala) *L.E.*—leaf-earring (patra-kuṇḍala)
Bhriṅgi or Bhadrakāli	On right side of Natarāja (Not in bronzes)

	KATISAMA DANCE (Pl. 140)	LALITAM (Pl. 141-143)	LALATA-TILAKAM	CHATURAM (Pl. 144)	TALASAMSPHOTITAM (Pls. 145-146)
Position of hands	*R.h.*—one right hand should be near the navel in kaṭaka-hasta pose. One holds a drum, another lower down supports the lower garment of Śiva *L.h.*—one left hand raised in the tripataka pose (palm outwards, fingers together with third finger bent into the palm), another rests on thigh in the ardha-chandra pose (in which the thumb and the other fingers are held so as to resemble a bow or crescent moon)	*L.h.*—in gajahasta pose, (upper arm lifted up as high as the shoulder horizontally and the fore-arm held at right angles to the upper arm and facing upwards) i.e., hand stretched right across the chest towards the other shoulder *R.h.*—in pravartita pose (uplifted arm)	One left arm is lifted up in the patākā pose (held like a flag, open palm facing outwards, fingers closed) and the other holds a skull-cup. One right hand holds a drum while the other is kept in the attitude of protection	One left arm is held in the gajahasta pose. The lowermost right hand is held in the chatura pose (palm outwards and hollowed into semi-circle). Another right hand is held in the archita pose (with the palm open and facing the visitor)	One hand must be in the patākā pose (held like a flag, palm outwards)
Position of legs	Two legs kept a little apart from each other in the svastika-pasrita pose	*Kuṭṭitam*—one leg rests firmly on the ground and the other, resting upon the toe, strikes the ground with the heel	One of the legs is lifted as if going to mark the fore-head with its toe with a tilaka mark. This position of the legs looks like the tail of a scorpion and is called the vriśchika pose	The left leg is in the kuṭṭitam pose (with the leg bent at the knee, and the toes touching the earth)	Left leg stamped vehemently on the ground, the right leg lifted high up

SIVA—DAKSHINA-MURTIS

ŚIVA AS THE GREAT TEACHER

(Seated Poses)

	VYAKHYANA-DAKSHINA-MURTI	YOGA-DAKSHINA-MURTI (Three types) (1)	(2)	(3)	VINADHARA-DAKSHINA-MURTI
Seat	Lotus seat	—	—	—	—
Āsana	Right leg pendant, resting on dwarf Apasmāra-purusha, on lotus pedestal or on the floor	Seated cross-legged (padmāsana)	—	—	—
Hands	Four	—	—	—	—
Eyes	Three	—	—	—	—
Objects in hands	*Front R.h.*—in jñāna mudrā *Front L.h.*—in boon-giving or stretched straight in the daṇḍa pose, the elbow resting upon the left knee *Back R.h.*—rosary *Back L.h.*—fire or snake or lotus	*Front R.h.*—near the chest in yoga-mudrā *Front L.h.*—upon lap in yogic posture *Back R.h.*—rosary *Back L.h.*—lotus	*Front L.h.*—stretched to rest on elbow on the knee of the bent left leg. Other hands identical with the first type	—	Front right and left hands held in kaṭaka pose, the former with its palm facing below and the latter facing above. The viṇā should be held at the top by the left hand and by the right hand at the lower end; the viṇā should rest on the right thigh. The lower right hand should be manipulating the strings of the viṇā
Position of legs	Seated in sukhāsana, right leg pendant	—	Left leg bent in utkuṭikāsana Left leg and left side of the body held together by a yogapaṭṭā Right leg is pendant	Legs bent and crossed in a nearly vertical position	The left leg should be kept in the utkuṭika posture. The viṇā may not be shown
Crown	Jaṭā with flowers, serpent on left, skull-cup and moon crescent on right. Gaṅgā in middle of jaṭā crown	—	—		
Companions	Śiva as teacher-god has 4 to 7 companions. These are rishis. They wear jaṭā crowns	—	—		
Misc.	—	Gaze fixed on tip of nose. A few jaṭās on shoulder. A number of rishis adore him	—		

ŚIVA AS GRANTING BOONS TO DEVOTEES

CHANDESANUGRAHA-MURTI

(Page 38)

Śiva seated with Pārvatī as in the Umā-sahita-mūrti (p. 63). Śiva's face is turned a little to the left. His right hand is in boon-giving pose, while his left is placed on head of Chandesa. Śiva holds a garland in one right hand and ties it round the neck of Chandesa with his left

Chandesa stands on lotus pedestal in front of Śiva, or sits before him. His hands are folded in the añjali pose

VISHNUVANUGRAHA-MURTI

(Page 38)

Śiva has three eyes, four arms and is pacific in appearance. Right leg pendant, while the left is bent and rests on the seat
R.h.—chisel and wheel
L.h.—in boon-giving pose and black deer
Pārvatī seated on left of Śiva. Brahmā standing on right

Vishṇu stands with hands folded in añjali mudrā

VIGHNESVARANUGRAHA-MURTI

(Page 39)

Śiva has three eyes, four arms and wears a jaṭā crown. Two hands carry a battle-axe and deer. One right hand is in protection attitude and placed on the head of Vighneśvara and one left hand is in boon-giving attitude. Śiva seated with Pārvatī with his left leg pendant

Pārvatī is seated on left of her consort, with her left leg pendant. In her right hand she carries a blue lotus, while her left is in the boon-giving attitude

Vighneśvara stands reverently with two of his hands folded in the añjali pose, while two carry a noose and goad

KIRATARJUNA-MURTI

(Page 39)

Śiva as Kirāṭa (hunter) has three eyes, four arms and a jaṭā crown. He stands erect carrying a bow, arrow, battle-axe and deer. On his left is Pārvatī
On the right of Śiva stands Arjuna. He has one face, four eyes and his two hands are held in the añjali pose. He wears a jaṭā crown

SIVA—DIFFERENT FORMS

	GANGADHARA-MURTI (Page 43)	ARDHANARISVARA (Page 43)	HARIHARA (Page 44)
Hands	Four	Two, three or four	Four
Objects in hands	*R.h.*—protection pose & battle-axe *L.h.*—kaṭaka pose & mriga (deer)	*If four* : *R.h.* of Śiva—protection attitude, battle-axe or trident Or boon-giving & śūla Or chisel & protection pose Or one hand on bull & other in protection pose Or śūla & rosary *If two* · one in boon-giving pose and other carries a skull-cup *L.h.* (of Umā)—one bent to rest on bull of Śiva Other in kaṭaka pose or holds blue lotus Or hangs below *If three-handed*: only one on left side. This may hold either a mirror, flower or parrot. The parrot may perch upon the wrist of Pārvatī	*L.h.* (*Vishṇu*)—one carries the wheel, conch or mace. The other is in kaṭaka pose near the thigh *R.h.* (Śiva)—boon-giving attitude, trident or sword or drum or rosary or battle-axe or skull-cup
Misc.	Śiva stands with right leg placed vertically on earth, with the left slightly bent. His front right hand touches the chin of Umā, whom he embraces with the left front arm. Śiva's back right hand, which holds the battle-axe, touches the jaṭā where Gangā is placed. His back left hand carries a mriga (deer) Umā has her right leg slightly bent, while the left is straight. She carries a flower in the left hand, while her right hangs loose by the side Bhagiratha is seen on left with a number of rishis (sages)	Half-male, half-female form of Śiva. Right half is Śiva & left half is Pārvatī *Male-half* (*Śiva*)—jaṭā-crown. In right ear, earring of serpent or makara. Half-eye on forehead. Broad male chest. Elephant-skin. Foot on lotus. Sacred thread of serpent. Urdhvaliṅga (vertical phallus), serpent-belt, etc. *Female-half* (*Pārvatī*)—karaṇḍa crown. Tilaka mark on forehead. Valika (circular) earring in left ear. Round, well-developed breast. Diamond necklaces. Silken cloth reaching the ankles. Left leg bent slightly. Pacific appearance	Vishṇu-half wears kiriṭa crown and makara earrings. Śiva-half wears jaṭā crown with moon crescent. Serpent earrings in right ear. Śiva's vehicle Nandi (Bull) is sculptured on the right & Vishṇu's vehicle Garuḍa (Eagle) on the left Sometimes, Śiva & Vishṇu are also accompanied by their consorts Pārvatī & Lakshmī The two legs of Harihara should be straight without bends

	KALYANASUNDARA-MURTI	VRISHABHA-VAHANA-MURTI	VISHAPAHARANA-MURTI
	(Page 44)	(Page 44)	(Page 45)
Hands	Four	Four	Four
Objects in hands	Front right hand holds hand of the bride Pārvatī. Front left in boon-giving pose. Back right holds battle-axe and back left holds mṛiga (deer) (AB) Or of the four hands, two may be in protection and boon-giving poses & two may hold rosary & vase (UK) Or right hand of Pārvatī, battle-axe, deer & boon-giving pose (PK)	*R.h.*—carries vakra-daṇḍāyudha (a crooked stick). Another should carry a chisel (ṭaṅka) or battle-axe *L.h.*—one left arm bent and its wrist resting on bull's head; the hand hangs fully open while the other left hand carries a mṛiga (deer)	In two hands he holds a battle-axe and deer. In one he holds the cup of poison. His fourth hand is in the boon-giving pose
Misc.	Śiva stands erect or slightly inclined on the left or right leg. He should be in tribhaṅga (body bent at three places). He should be very young and beautiful. Pārvatī should stand on his left, with her right arm stretched, to receive the hand of Śiva. In her left she holds a blue lotus. Her head should be slightly bent down in shyness. She must be shown as a well-developed young maiden, with two eyes and two arms In front of Śiva, Brahmā making offerings to Fire. In front of Brahmā a Kuṇḍa (sacrificial pit) with fire. North of this Kuṇḍa should be Vishṇu, standing carrying a wheel, a conch and holding a golden pot in his two front hands Śrī & Bhū, behind Pārvatī, stand touching her waist, indicative of handing her over to Śiva In the background are seen Yakṣas (semi-divine beings), ṛishis (sages), Aṣṭadikpālas (Guardians of the Quarters), Gandhārvas (semi-divine beings), Mātrikas (the Seven Divine Mothers), etc.	Śiva stands with right leg firmly planted on the ground, with the left slightly bent. He wears a jaṭā crown or may have loose jaṭā Pārvatī stands either on his left or right, reclined on the right leg. Her right arm is bent and carries a lotus. The left hangs freely The ṛiṣabha (bull) stands behind Śiva. Generally absent in metal icons	Śiva decked with ornaments. Three eyes Pārvatī on left of Śiva embracing him with her right arm and looking distressed. She has two eyes, two arms. She stands in tribhaṅga, with her right leg straight & left slightly bent Śiva may hold a trident in one right hand and a beaked vessel (gokarṇa) containing poison. One left hand may hold a skull-cup. The fourth arm embraces Pārvatī

SIVA—DIFFERENT FORMS (*Contd.*)

	KANKALA-MURTI (Page 40)	MAHAKALA	MAHESVARA	LAKULISA	RUDRA
Hands	Two or four	Four	Four or ten	Two	Four
Objects in hands	Prahara, in mouth of deer, staff (pichchadaṇḍa) & big drum	Sword, muṇḍa (human head), śūla & shield	*Ten hands*: rosary, trident, shield, staff, lotus, bow, mahālunga, mirror, vase & shield	Staff and mahālunga	Protection pose, battle-axe, deer & boon-giving pose
Colour	White	Black	—	—	—
Āsana	—	Siṁhāsana	—	Padmasana	—
Misc.	Jaṭā crown. Moon crescent in jaṭā & cobra. Dagger in belt on left side Accompanied by rishis, Gandharvas, Siddhas, Vidyadharas, ladies carrying fly-whisks and umbrellas	Wears a black coat. Embracing Mahākāli. Drinking liquor from the Brahmāṇḍa (the huge shell from which Brahmā was born) Accompanied by Kāla & Mṛityū (Death)	Garland of skulls, jaṭā, crescent of moon, sacred thread of Vasuki (serpent) Five heads, four pacific, one terrible	—	Three eyes. White or black garments
Variations	I—*Two hands*—deer & daṇḍa (staff) II—*Four hands*—kankāla (bone) & damaru (drum) in two hands. Two seem to carry a corpse	—	I—*Four-handed:* kuthāra (axe), deer, protection & boon-giving poses. Five heads, tiger-skin. Three eyes II—*Ten-handed:* protection pose, śūla, battle-axe, thunder-bolt, sword, shield, goad, noose, bell, boon-giving pose 5 heads, 12 eyes, 4 noses Accompanied by Śakti with 4 hands—boon-giving, lotus, necklace & protection. Karaṇḍa crown, 3 eyes	—	I—*Two-handed:* bow and arrow, 3 eyes, Jaṭā crown

SIVA—DIFFERENT FORMS (*Contd.*)

	AGHORA-MURTI	SADASIVA-MURTI	MAHASADASIVA-MURTI	MAHESAMURTI
Hands	Eight	Ten	Fifty	Ten
Objects in hands	Śūla, drum, noose, skull-cup, staff, bow, arrow and sword	*R.h.*—śakti (spear), śūla, ritual wand, protection and prasāda (?) *L.h.*—Bhujaṅga (snake), rosary, drum, blue lotus and mahālunga fruit	Boon-giving & protection poses Rest not mentioned	*R.h.*—boon-giving, śūla, battle-axe, thunderbolt and sword *L.h.*—protection pose, shield, goad, noose and bell
Colour	—	White	—	—
Āsana	—	Padmāsana	—	—
Faces	—	—	—	Five—out of which four should be visible
Misc.	Blue neck, black complexion, should be naked or clad in elephant-skin and lion-skin. Ornaments of snakes and scorpions. Terrific face	Five faces. Jatā crowns	Twenty-five faces which stand for twenty-five principles of philosophy. Heads adorned by jaṭā crowns	Decked in ornaments. Accompanied by Śakti, with 3 eyes and 4 arms. Wears a karaṇḍa crown. Carries a blue lotus and rosary and two in protection & boon-giving poses. Stands on left of Maheśa
Variations	I—*Aghorastra-mūrti* : *3 eyes*, *8 arms* Two hands carry a trident horizontally. Other hands hold a vetala (corpse), sword, drum, skull-cup and sword or bell II—32 *arms*. *R.h.*—protection pose, sword, sūla, wheel, drum, bone, arrow, mace, lotus, skull-cup, jñāna mudrā, kuṇḍa (sacrificial pit), goad, rosary, khaṭvāṅga and battle-axe *L.h.*—boon-giving, kavacha (shield), chisel, noose, club, snake, fire, deer, bell, bow, on waist, germs, water lily, pitcher, wooden pestle and book	*Ten-handed* · protection and boon-giving poses, rosary, noose, sword, chisel or axe, vase, etc.		—

SIVA—AGGRESSIVE FORMS

	ANDHAKASURAMARDANA (Page 43)	GAJASURAMARDANA (Page 41)	TRIPURANTAKA (Page 41)
Hands	Eight	Four, eight or ten	Two to eight
Symbols in hands	Trident in two hands, drum or bell, sword, skull-cup, two hold elephant skin, one in tarjanī pose	*If four:* *R.h.*—noose, elephant-tusk *L.h.*—elephant-tusk and elephant skin *If eight:* two hold elephant skin *R.h.*—trident, drum & noose *L.h.*—vismaya (surprise) pose, skull-cup & elephant-tusk	*If four:* *R.h.*—1) in simhakarna near navel holding bow string, 2) chisel (ṭaṅka) *L.h.*—1) Kartari hasta pose & 2) black deer
Āsana	Ālīḍha	Ālīḍha	Right leg of Śiva a little in front Left leg, slightly bent, should be behind
Vehicle	—	—	—
Misc.	Goddess Yogeśvarī seated, holding a cup for catching blood-drops of the demon Andhaka. In other hand, she carries a dagger. She has an emaciated body. Ḍākiṇī above the head of Yogeśvarī, half-human, half-bird. Right of Kālī is Devī, seated on padmāsana	Śiva should be decked in ornaments Left of Śiva—standing Devī with Skanda in hands	Devī on left of Śiva
Variations	—	I-*Eight-handed:* trident, sword, shield, elephant-tusk, skull-cup, shield, bell & elephant-skin II-*R.h.*—trident, sword, elephant-tusk & elephant-skin *L.h.*—skull-cup, shield, bell & elephant-skin	I-*Sixteen-handed:* holds rosary, sword, javelin, staff, śūla, arrow, wheel, mace, ritual wand (khaṭvāṅga), serpent, skull-cup, shield, boon-giving, bow, bell & conch II-*Four-handed:* bow, chisel, deer & bow. Gaurī on left. Or arrow, battle-axe, deer & bow Or in *two hands* bow & arrow. Pārvatī on left III-*Eight-armed:* *R.h.*—arrow, battle-axe, sword & thunderbolt, *L.h.*—two in vismaya (surprise) & kaṭaka poses. Remaining two carry bow & shield. Devī on left of Śiva IV-*Ten-armed:* *R.h.*—arrow, wheel, śūla, chisel & thunderbolt *L.h.*—bow, conch & shield. Two in vismaya & sūchī poses V-Śiva driving a chariot, Right leg slightly raised. Left placed in middle of the chariot. Brahmā as charioteer with stick in one hand & vase in another. Lotus-noose in one & water-vessel in another

	SARABHESA-MURTI (Page 41)	BRAHMASIRSA-CHCHEDAKA-MURTI (Page 42)	KALARI-MURTI (Page 42)	KAMANTAKA-MURTI (Page 42)
Hands	—	Four	Four or eight	Two or four
Objects in hands	Two uplifted wings, four animal legs with sharp claws, and an animal tail. Body above loins should be of a human being with face of a lion. Narasiṁha is shown in human form with hands folded (añjali pose) *Or* 32 *arms: R.h.*—thunderbolt, fist (mushti), protection pose, wheel, śakti (spear), staff, goad, sword, ritual wand, battle-axe, bone, bow, wooden pestle & fire (agni) *L.h.*—noose, boon-giving pose, bow, arrow, flag, sword, snake, lotus, skull-cup, book, plough, club (mudgara) & one hand embraces Durgā	*R.h.*—thunderbolt & battle-axe *L.h.*—skull-cup of Brahmā & śūla	*If 4-armed: R.h.*—śūla & battle-axe or boon-giving pose *L.h.*—in sūchī & vismaya poses *If 8-armed:* two in sūchī & vismaya & two hold shield & noose	On lap in Yoga posture.
Misc.	—	Three eyes. Jaṭā crown *Right Ear*—earring of leaf (Patra kuṇḍala) *Left Ear*—earring of makara (Makara kuṇḍala)	Yama is two-handed. One hand carries a noose & with this and the other he makes the añjali mudrā. Looks to Śiva for grace	Śiva has a terrific look. Carries a snake & a rosary. One hand in patākā hasta (hand held banner-wise) & another in sūchī. Kāma sculptured as having fallen at the glance of Śiva Kāma holds in his hands flowery arrows and bow made of sugar-cane Accompanied by his consort Rati His other companions are Devabhaga & Vasantā
Variations	—	—	(I)—Śiva, with his right leg kicks Yama. Left is placed on the ground. In his right hands Śiva holds śūla & battle-axe & in left hands—serpent-noose & sūchī pose (II)—Śiva rises from Liṅga which Mārkandeya worships. The latter sits near the Liṅga with flowers	

SIVA—PANCHABRAHMAS ISANADAYAH*

	AGHORA	ISANA	TATPURUSHA	VAMADEVA	SADYOJATA
Symbols	Trident, battle-axe, sword, staff, ritual wand; skull-cup, shield, noose	Rosary, trident, skull-cup protection pose	Rosary, mahālunga (fruit) yellow garment and yellow sacred thread	Sword, kheṭaka (shield)	Varada or Abhaya
Hands	?, Four or eight	?, or ten	Four or ?	Four or ?	Four
Faces	One or four	Five	Four	—	Four
Eyes	Three	—	Three	Three	Three
Misc.	Three eyes, serpent on jaṭā, garland of heads, serpent earrings and necklace, garland of scorpions, crescent of moon, etc.	—	—	Red garment	—
Variations	I—Rosary, Veda, noose, goad, drum, ritual wand, javelin or trident, skull-cup. Three eyes, 4 heads II—Axe, goad, noose, javelin or trident; skull-cup, dhakka (large drum) rosary and shield. Three eyes & four heads	I—Ten hands: two in protection & boon-giving & rest like Aghora-mūrti. 5 heads	I—Veda, protection and boon-giving poses & axe, 4 heads, 3 eyes II—Vidyā, boon-giving & protection poses & axe. 4 heads, 3 eyes	I—Protection, battle-axe, rosary & boon-giving pose 4 heads, 3 eyes II—Boon-giving, rosary, protection & chisel 4 heads, 3 eyes	I—Protection pose, Veda, rosary & boon-giving pose 4 heads, 3 eyes II—Protection pose, Vidyā, rosary & boon-giving pose

* Collectively, the five aspects of Śiva. Individually, Aghora, Iśāna, Tatpurusha, Vāmadeva and Sadyojāta.

EKADASA RUDRAS*

	AJA	EKAPADA	AHIRBUDHNYA	VIRUPAKSHA	REVATA	HARA
Hands	Sixteen	Sixteen	Sixteen	Sixteen	Sixteen	Sixteen
Objects in hands	*R.h.*—śūla, goad, skull-cup, drum, serpent, club, rosary & wheel *L.h.*—one in tarjani; others carry mace, ritual wand, paṭṭiṣa (a sharp-edged iron rod), bell, śakti (spear), battle-axe & vase	*R.h.*—bow, bell, skull-cup, Kaumudi (half-moon), tarjani, bell, axe & wheel *L.h.*—khaṭvānga (ritual wand) bow, wheel, drum, club, boon-giving, rosary & śūla	*R.h.*—mace, wheel, sword, drum, club, śūla, goad, rosary *L.h.*—tomasa (iron club), paṭṭiṣa, kavacha (shield), skull-cup, tarjani, pitcher (ghaṭa), śakti (spear) & axe	*R.h.*—sword, śūla, drum, goad, serpent, wheel, mace & rosary *L.h.*—shield, ritual wand, śakti, axe, tarjani, pitcher, bell & skull-cup	*R.h.*—bow, sword, śūla, mace, serpent, wheel, goad & rosary *L.h.*—paṭṭiṣa, bow (?) shield, ritual wand, bell, tarjani, axe & pātra (bowl)	*R.h.*—club, drum, śūla, goad, mace, serpent, rosary, ? *L.h.*—paṭṭiṣa, iron club (tomara), spear, axe, tarjani, pitcher, ritual wand and paṭṭika (a plate)

	BAHURUPA	TRYAMBAKA	SURESVARA	JAYANTA	APARAJITA	MRITYUNJAYA	KIRANAKSHA	SRIKANTHA
Hands	Sixteen	Sixteen	Sixteen	Sixteen	Sixteen	Six	Four	Four
Objects in hands	*R.h.*—drum, wheel, serpent, śūla, goad, Kaumudi (half-moon), rosary, ? *L.h.*—bell, skull-cup, ritual wand, tarjani, vase, bow, battle-axe, paṭṭiṣa	*R.h.*—wheel, drum, club, bow, śūla, goad, serpent & rosary *L.h.*—mace, bowl, khaṭvānga, bow, tarjani, pitcher, battle-axe and paṭṭiṣa	*R.h.*—drum, wheel, śūla, goad, arrow, club, bow, ? *L.h.*—lotus, battle-axe, bell, paṭṭiṣa, tarjani, bow, bowl, & khaṭvānga (ritual wand)	*R.h.*—goad, wheel, club, śūla, drum, serpent, arrow & rosary *L.h.*—mace, ritual wand, battle-axe, skull-cup, spear, tarjani, bow & vase	*R.h.*—iron club, sword, goad, śūla, serpent, wheel, drum, rosary *L.h.*—spear, mace, shield, bow, tarjani, paṭṭiṣa, lotus & bell	*R.h.*—trident & rosary *L.h.*—skull-cup & vase One right & one left in yoga mudrā	Protection, śukla-pada (white light rays ?), rosary & book	Sword, bow, arrow & shield
Misc.	—	—	—	—	—	Wears garland of skulls on his head. Garment of tiger's skin	—	—

*Rudra of the Vedas who evolved into Śiva in later times, divided into eleven minor Rudras, collectively called Ekādaśa Rudras. The names and descriptions given here are from *Viśvakarma Śilpa*. They are different in different texts. Paṭṭiṣa is a sharp-edged iron rod.

THE EIGHT VASUS

(DEMI-GODS OF THE RIG-VEDA)

	DHARA	DHRUVA	SOMA	APA	ANILA	ANKALA	PRATYUSHA	PRABHASA
Hands	Four	Four	Four	Four	Four	Four	Four	Four
Objects in hands	*R.h.*—lotus, rosary	*R.h.*—kamalāksha rosary & wheel	*R.h.*—lotus & rosary of pearls	*R.h.*—plough, spear	*R.h.*—goad, rosary	*R.h.*—rosary and sruva	*R.h.*—sword, goad	*R.h.*—staff and skull-cup
	L.h.—plough, spear	*L.h.*—vase and spear	*L.h.*—goad and spear	*L.h.*—goad, spear	*L.h.*—spear, upavita (?)	*L.h.*—skull-cup and spear	*L.h.*—shield, spear	*L.h.*—goad and spear

(The above iconographical details are from the *Viśvakarma Silpa*)

SASTA OR ARYA

SON OF ŚIVA & MOHINI (FEMALE FORM OF VISHṆU)

Hands	Two or four
Objects in hands	Protection and boon-giving attitudes, sword and shield
Misc.	Three eyes. Peaceful countenance. Golden yellow colour. Sits on padmāsana
Variations	I—*Two-handed:* two eyes; decked with ornaments

R.h.—crooked stick (sendu); *L.h.*—fruits & tender leaves
Big belly. Plays with dogs, sheep and fowl Has two wives
Madana and Varhani on two sides. Damanka on left of Śāstā

II—*Two-handed:* two eyes. Sits with left leg pendant. Right leg folded and rested upon seat vertically

R.h.—Vajradaṇḍa (crooked stick). *L.h.*—rests on lap. Youthful and peaceful in appearance. His vehicle is an elephant.
Pretty damsel by his side

ABBREVIATIONS

(The abbreviations in brackets given in the Tables refer to the source of the variations)

1.	Abhilashitartha-chintamani.	AC	15.	Matsya-Purāṇa.	MTP
2.	Aditya-Purāṇa.	ADP	16.	Merutantra.	MT
3.	Agni-Purāṇa.	AGP	17.	Nirnayasindhu.	NS
4.	Anshumadbhedagama.	AB	18.	Padma-Purāṇa.	PP
5.	Brihatsamhita.	BS	19.	Purvakaranagama.	PK
6.	Chaturvarga-chintamani.	CC	10.	Rupavatara.	RP
7.	Devi-Purāṇa.	DP	21.	Rupamandana.	RM
8.	Dharmasindhu.	DS	22.	Samarangana-sutradhara.	SS
9.	Kamikayama.	KK	23.	Shilpa-ratna.	SR
10.	Manasara.	MS	24.	Sri-tatvanidhi.	ST
11.	Mantra-maharnava.	MM	25.	Suprabhedgama.	SB
12.	Mantra-mahodadhi.	Mm	26.	Uttarakaranagama.	UK
13.	Mantra-ratnakara.	MR	27	Vishnudharmottara.	VID
14.	Markendeya-Purāṇa.	MK	28.	Vishvakarmaśastra	VIK

SIVA AS BHAIRAVA—DIFFERENT FORMS

INAUSPICIOUS AND TERRIFYING FORMS OF ŚIVA

	CHANDA	VATUKA	SAMANYA	SVACHCHANDA	SVARNAKARSANA	KSETRAPALA
Hands	Six? or twelve?	?	Twelve	Eighteen	Four	?
Colour	?	?	?	—	Yellow	?
Vehicle	?	?	?	—	—	?
Objects in hands	Protection, sword, javelin, arrow, goad, elephant-skin, elephant-skin, ritual wand, bow, skull-cup, shield & protection pose (RP)	Ritual wand, sword, noose, javelin, drum, skull-cup, boon-giving, serpent Accompanied by deer of same colour (RM)	Protection, sword, goad, axe, arrow, elephant-skin, elephant-skin, bow, trident, ritual wand, noose, boon-giving (AGP) *OR Four-hands:* with thunderbolt, battle-axe, javelin and skull-cup (ST)	Rosary, sword, javelin, staff, trident (śūla), arrow, wheel, mace, ritual wand, serpent, skull-cup, shield, boon-giving, bow, bell, conch, drum and conch (AC)	Golden vessel, javelin, skin (chamara) and tomara (ST)	Kartika (?), drum, trident (śūla), skull-cup
Misc.	—	*OR* red dog, śūla, skull-cup, noose and drum/red jaṭā; three eyes Accompanied by Gaṇas (attendants) (ST)	Big belly, elephant-skin, garland of skull-cups, serpent ornaments	—	Three eyes, yellow dress	—

SIXTY-FOUR BHAIRAVAS

EIGHT FORMS — EIGHT BHAIRAVAS IN EACH*

	ASITANGA	RURU	CHANDA	KRODHA
Names of Bhairavas	Asitānga, Viśālaksha, Mārtaṇḍa, Modaka-priya, Svachchaṇḍa, Vighnasantushṭa, Khechara and Sacharāchara	Ruru, Kroda-damshṭra, Jaṭādhara, Viśvarupa, Virupākṣa, Nānārupa-dhara, Mahākāya and Vajrahasta	Chaṇḍa, Pralayāntaka, Bhūmi-kampa, Nilakantha, Vishṇu, Kulapālaka, Muṇḍapāla and Kāmapala	Krodha, Piṅgalekśaṇa, Abhrarūpa, Dharāpāla, Kuṭila, Mantranāyaka, Rudra and Pitāmaha
Objects in hands	Trident, sword, drum and noose	Rosary, goad, lute (viṇā) and book	Fire (Agni), spear mace and kuṇḍa	Sword, shield, long sword, and battle-axe
Colour	Golden	White	Blue	Smoke-coloured

	UNMATTA	KAPALA	BHISANA	SAMHARA
Names of Bhairavas	Unmatta, Vaṭuka-nāyaka, Śankara, Bhūta-vetāla, Varada, Parvatāvāsa, Trinetra and Tripurāntaka	Kapāla, Śaśibhūṣaṇa, Hasticharmā-baradhara, Yogiśa, Brahmarākshasa, Sarvajña, Sarvadeveśa, Sarvabhū-tahridisthita	Bhiṣaṇa, Bhayahara, Sarvajña, Kālāgni, Mahāraudra, Dakshiṇa, Mukhara, Asthira	Saṁhāra, Atiriktāṅga, Kālāgni, Priyaṅkara, Ghoranāda, Viśālaksha, Yogiśa, Dakśasamsthita
Objects in hands	Kuṇḍa or kunta, shield, parigha (a kind of club), bhiṇḍipāla	Kuṇḍa or kunta, shield, parigha, bhiṇḍipāla	As in Kapāla	As in Kapāla
Colour	White	Golden yellow	Red	Colour like lightning

* The eight forms of Bhairava of the previous page are further divided into eight subordinate forms in the *Rudra Yāmala*, thus making sixty-four in all.

KSETRAPALA

MINOR GUARDIANS OF FIELDS AND VILLAGES*—(RP and RM)

	SATTVIKA	RAJASA	TAMASA
Eyes	Three	Three	Three
Hands	Two or four	Six	Eight
Colour	White	Red	Black
Vehicle	?	?	—
Objects in hands	Trident (śūla) and skull-cup, or boon-giving pose, trident (śūla), skull-cup, or bell, drum and protection pose	Javelin, sword, bell, shield (kheṭaka), skull-cup and noose of serpent	Bow, arrow, javelin, sword, bell, shield (kheṭaka), skull-cup and serpent-noose

* Most popular in the South, the images of these minor deities are placed in the north-eastern quarter of the village to face westwards. Generally large and nude, they have a ferocious expression and carry the emblems of Śiva. Mostly made of stone and clay, these images are brightly coloured.

SUBRAHMANYA

(SKANDA OR KĀRTTIKEYA)

(Page 46)

(SATTVIK* IMAGES—TWO-ARMED)

(1)	(2)	(3)	(4)	(5)
R.h.—lotus *L.h.*—on waist	*R.h.*—protection pose *L.h.*—on waist	*R.h.*—staff *L.h.*—on waist	*R.h.*—śaktyāyudha (spear) *L.h.*—thunderbolt	*R.h.*—śaktyāyudha *L.h.*—fowl (kukkuṭa)

RAJASIK* IMAGES — FOUR-ARMED

(1)	(2)	(3)	(4)	(5)	(6)	(7)
R.h.—protection pose & spear	*R.h.*—protection pose & rosary	*R.h.*—protection pose & rosary	*R.h.*—protection pose & spear	*R.h.*—protection pose & spear	*R.h.*—protection pose & spear	*R.h.*—sword & spear
L.h.—boon-giving pose & thunderbolt	*L.h.*—boon-giving pose & vase	*L.h.*—on waist & vase	*L.h.*—on waist & fowl	*L.h.*—rosary & fowl	*L.h.*—on waist & vase	*L.h.*—shield (kheṭaka) & fowl

TAMASIK* IMAGES—TWELVE-ARMED

	(1)	(2)	(3)	(4)	(5)	(6)
Objects in hands	Spear, arrow, sword, flag, mace, protection pose, thunderbolt, bow, shield, lotus, trident, boon-giving pose	Spear, arrow, sword, wheel, noose, prasāri-tahasta, ?, conch, fowl, bow, staff, plough	Spear, flag, sword, wheel, noose, protection pose, thunderbolt, bow, shield, fowl, goad and boon-giving pose	Spear, flag, sword, lotus, protection pose, arrow, thunderbolt, noose, shield, staff, goad, boon-giving pose	Spear, thunderbolt, wheel, noose, goad, mace, trident, protection pose, lotus, staff, goad, boon-giving pose	Spear, arrow, sword, protection pose, bow, shield, trident, fowl, wheel, noose, ?, boon-giving pose.

	Six-armed	*Eight-armed*
Objects in hands	*R.h.*—protection pose, sword, spear *L.h.*—shield, rosary & fowl	Thunderbolt, spear, protection pose, boon-giving pose, sword, shield, arrow and bow *Or* Lotus, thunderbolt, spear, protection pose, boon-giving pose, sword, shield and noose

* *Sāttvik*—Seated in Yoga posture, hands granting boons. *Rājasik*—Seated on a vehicle, ornamented, granting boons and holding offensive weapons. *Tāmasik*—terrible fighting image, fully armed.

DIFFERENT ASPECTS OF SUBRAHMANYA

	SAKTIDHARA	SKANDA	SENAPATI	DEVASENAPATI	SUBRAHMANYA	GAJAVAHANA
Hands	Two or four	Two or four	Ten	Four	Two or four	Four
Faces	One	One	Six	One	—	One
Objects in hands	*R.h.*—spear *L.h.*—thunderbolt When 4 hands, shows a fowl & protection attitude besides	*R.h.*—staff *L.h.*—on waist When 4 hands, two in boon-giving & protection poses, while two carry a fowl & thunderbolt	One arm around Devī, seated on his left lap, the corresponding right holds a lotus. Other hands hold: trident, shield, thunderbolt, bow, mace, bell, fowl & protection pose	Protection & boon-giving poses, conch & wheel	Protection pose, spear, fowl, lotus or on waist and protection pose	*R.h.*—spear & protection pose *L.h.*—fowl and boon-giving pose
Misc.	Jaṭā crown decorative Embodiment of *Jñāna-śakti* (knowledge) (ST)	Popularly known as the Palaniyāṇḍavar. Sits on lotus; wears a karaṇḍa crown (ST)	Twelve eyes	Black colour Adorned with ornaments. Pretty smiling face (ST)	Saffron colour Red clothing	—

	SARAVANABHAVA	KARTTIKEYA	KUMARA	SHANMUKHA	TARAKARI	KRAUNCHABHETTA
Hands	Twelve	Six	—	Twelve	Twelve	Eight
Faces	Six	Six	—	Six	—	Six
Objects in hands	Protection pose, boon-giving pose, spear, bell, flag, lotus, fowl, noose, staff, chisel, bow & arrow	Two in protection and boon-giving poses Others carry thunderbolt, shield, spear & sword	*R.h.*—spear and sword *L.h.*—fowl and shield	*R.h.*—spear, arrow, sword, flag, mace, protection pose *L.h.*—bow, thunderbolt, lotus, kaṭaka-hasta pose, boon-giving pose, & perhaps a shield	Goad, flag, sword, kaṭaka-hasta pose, protection pose, noose, wheel, wooden pestle, spear, thunderbolt, boon-giving pose & shield	*R.h.*—sword, spear, protection pose, arrow *L.h.*—boon-giving pose, thunderbolt, bow and shield
Misc.	Yellow colour. Face like full-blown lotus	—	—	Seated on peacock Saffron colour Twelve eyes	—	—
Variations	One face & six arms. Carries in his hands: flowery arrows, bow of sugar-cane, sword, shield, thunderbolt & fowl (ST)	One-face, ten-armed *R.h.*—trident, wheel, goad, protection pose *L.h.*—tomara, noose, conch, thunderbolt & boon-giving. Peacock vehicle by side (ST)	Protection & boon-giving poses in place of sword & shield (ST)	Carries conch, wheel, cock, noose & plough. Jayā & Vijayā on two sides (ST)	One face, three eyes. Seated on an elephant. Carries sword & spear in two right hands & one hand in protection pose; left hands carry shield & rosary while another is in boon-giving attitude (ST)	One face, four arms; two hands in boon-giving & protection attitudes, while two carry bow & arrow. Or two front hands are shown as breaking the Krauñcha mountain. Peacock vehicle close by (ST)

DIFFERENT ASPECTS OF SUBRAHMANYA (*Contd.*)

	SENANI	BRAHMA-SASTA	BALASVAMI	SIKHIVAHANA	VALLIKALYANASUNDARA	AGNIJATA-SUBRAHMANYA
Hands	Twelve	Four	Two	Four	Four	Eight
Faces	—	One	—	One	—	Two
Objects in hands	Sword, wheel, goad, spear, protection, trident, boon-giving, lotus, staff & mace	Rosary, vase, boon-giving & protection poses	If shown along with his parents in Somaskanda Śiva, he carries a lotus in each hand. If shown separately, he carries a lotus in the right hand & keeps his left hand on the waist	Boon-giving & protection poses and carries spear & thunderbolt	Carries rosary & vase. One hand in protection attitude & the fourth rests on the waist	*R.h.*—sacrificial spoon, rosary & sword. Fourth in swastika pose *L.h.*—thunderbolt, cock, shield, and vessel of clarified butter
Misc.	Twelve eyes	Two eyes. In this aspect Subrahmaṇya puts down the pride of Brahmā, by exposing his ignorance of the Vedas	Subrahmaṇya as a child	Destroyer of the enemies of the gods	Shows Subrahmaṇya's marriage to Valli. Brahmā with a sacrificial spoon officiating at the ceremonies. Vishṇu with a water-vessel ready to pour water. Gods and goddesses attend. Bride & bridegroom wear numerous ornaments	Engaged in offering sacrifice

	SAURABHEYA-SUBRAHMANYA	GANGEYA-SUBRAHMANYA	GUHA-SUBRAHMANYA	BRAHMACHARI-SUBRAHMANYA	DESIKA-SUBRAHMANYA
Hands	Eight	Four	Four	Two	Six
Faces	Four	One	One	—	One
Objects in hands	*R.h.*—spear, lotus, flowery arrows & protection pose *L.h.*—thunderbolt, bow, trident & boon-giving pose	*R.h.*—battle-axe, vase (pūrṇa-kumbha) *L.h.*—araṇi (piece of wood used for generating fire by friction) and cock	*R.h.*—thunderbolt & trident *L.h.*—boon-giving & protection poses	*R.h.*—staff *L.h.*—thunderbolt	Carries spear, rosary in two hands. Two hands exhibit boon-giving & protection attitudes. One may be in chin-mudrā pose
Misc.	Eight eyes. Sits on a lotus	Wears a karaṇḍa crown Stands on makara & carries a flag with a cock painted on it	Three eyes. Black colour His consort is by his side	Two eyes. Tuft of hair on head, sacred thread, grass girdle, etc. Stands on lotus, with right leg firmly placed on it & left leg slightly bent. Red colour	Wears a karaṇḍa crown Sits on a peacock In this aspect, Subrahmaṇya taught his own father Śiva, the significance of the sacred syllable OM Śiva sits cross-legged, with one of his right hands closing his mouth and another kept on the chest in the jñāna mudrā. The other two hands carry a chisel & deer. Pārvatī stands by his side. In this aspect Śiva is called Śishya-bhava-mūrti (MS)

VIRABHADRA

(Page 46)

Hands	Two, four or eight
Vehicle	Bull
Objects in hands	Viṇā and trident (AC) *OR* protection pose, śūla, mace and boon-giving pose (AB) *OR* trident, viṇā, on waist and one in tarjani pose (VID) *OR* boon-giving & protection poses, deer and chisel (SR)
Variations	I—*Four-handed:* sword, arrow, bow and kheṭaka (shield) Three eyes. Jaṭās which emit fire, garland of bells, garland of scorpions, sacred thread of cobra. Stands on a pair of wooden sandals (UK) II—*Four-handed:* sword, bow, arrow & mace. Three eyes. Wears a garland of skulls. Stands on a pair of wooden sandals. Bhadrakāli on the side. On the right side of Vīrabhadra is Daksha Prajāpati with a goat's head, with his two hands folded in adoration of Śiva (ST) III—*Eight-handed:* seated on a corpse (vetala). Two hands in protection and boon-giving poses. The rest carry sword, śūla, battle-axe, drum, kheṭaka (shield) & skull-cup. Three eyes; of terrific countenance. Accompanied by Gaṇas (Śiva's attendants) (SR)

VARIOUS IMAGES OF GANAPATI

ŚAKTI-GAṆEŚA*

	LAKSHMI-GANAPATI	UCHCHHISHTA-GANAPATI	MAHA-GANAPATI	URDDHVA-GANAPATI	PINGALA-GANAPATI	SAKTI-GANAPATI
Symbols	Parrot, pomegranate, lotus, water-vessel, goad, noose, kalpaka-latā & the bud of the plant Bāṇa	Lotus, pomegranate, a lute (viṇā) & rosary (KK)	Lotus, pomegranate, water-vessel, mace, his broken tusk, sugar-cane, ears of paddy & noose	—	—	—
Colour	White	—	Red	Golden yellow	—	Crimson
Hands	Eight	Four	Ten	Six	Six	—
Objects in hands	—	—	—	Five carry a Kalhara flower, ears of paddy, bow made of sugar-cane, arrow & tusk. Sixth should embrace Śakti (spouse)	Mango, flower of Kalpaka tree, sugar-cane, sesamum, sweet-meat ball & axe	Noose & thunderbolt or tusk, goad, noose & rosary & sweetmeat ball in trunk
Śakti	—	—	Śakti on lap holds lotus	—	—	Cream-coloured
Misc.	—	—	—	—	Lakshmī by side	—
Variations	Four-handed. Two hands hold the tooth & wheel. Third in protection pose. Fourth probably holds Lakshmī in embrace. Three eyes (Mm)	I—*Four hands:* carries bow, arrow, noose, and goad. Red in colour. Seated on Padmāsana Attempting coitus with a Devi (MM)	—	—	—	—

(*Contd. on next page*)

* Combined image of Gaṇapati and Devi

Variations	II—*Four hands:* Three carry noose, goad, sugar-cane. Fourth touches private parts of naked Devī. Wears Ratnamukuta. Nude Devī sits on his lap. Name of goddess is Vighneśvarī (UK)

OTHER FORMS

	HERAMBA	PRASANNA-GANAPATI	DHVAJA-GANAPATI	UNMATTA-UCHCHHISHTA GANAPATI	VIGHNARAJA-GANAPATI
Hands	—	—	Four	Four	Not mentioned
Objects in hands	Noose, tusk, rosary and axe & three-headed club (mudgara), sweetmeat ball, boon-giving & protection poses	Noose, goad, boon-giving & protection poses *Or* noose, goad, tusk & sweetmeat ball	Book, rosary, staff, vase	Noose, goad, vessel of sweetmeat balls & tusk	Noose & goad
Colour	Golden yellow	Scarlet	—	—	—
Misc.	Five elephant heads, four facing the four cardinal points and the fifth looking upwards. Sits on lion	—	Terrific look	Seated on lotus seat	Seated on mouse

	BHUVANESA-GANAPATI	NRITTA-GANAPATI	HARIDRA-GANAPATI OR RATRI-GANAPATI
Hands	Eight	Eight or four	Four
Objects in hands	Conch, bow of sugar-cane, arrows of flowers, broken tusk, noose, goad, shoots of paddy grass	Noose, goad, cakes, axe (kuṭhāra), broken tusk, a quoit (valaya) & a ring. Remaining hand left freely hanging to help other bodily movements of the dance	Noose, goad, sweetmeat balls & broken tusk
Misc.	—	Dancing Gaṇapati. Left leg slightly bent, while the right leg is bent and held up in the air	—

	BALA-GANAPATI	TARUNA-GANAPATI	BHAKTI-VIGHNESVARA	VIRA-VIGHNESA
Hands	Four	—	Four	Sixteen
Objects in hands	Mango, plantain, jack fruit and sugar-cane	Noose, goad, wood-apple, jambu fruit, the sesamum and bamboo-stick	Coconut, mango, lump of sugar, cup of pāyasa (a preparation of milk and rice)	Vampire (vetala), spear, bow and arrows, sword and shield, mudgara sword or hammer, mace or club, goad, noose, śūla, kuṇḍa (sacrificial pit), battle-axe, banner
Colour	Like that of rising sun	Red	White	—
Misc.	Sculptured like a child. Head of an elephant. Wood-apple held in trunk	To be shown as a young man	—	—

VISHNU—SADHARANA (COMMON FORMS)

		II	III
Hands	Eight	Four	Two
Objects in hands	Sword, mace, arrow, lotus, conch, bow, wheel & shield (AC) *Or* Arrow (?), sword, mace, boon-giving, bow, shield, wheel & conch Vehicle—Garuda (AGP) *Or* *R.h.*—Śāntimudrā, conch, mace & arrow *L.h.*—conch, wheel, shield & bow (BS)	*R.h.*—protection pose, conch & wheel *L.h.*—kaṭaka, mace & lotus (AB) *Or* *R.h.*—śāntimudrā & mace *L.h.*—conch & wheel (BS) *Or* Protection & boon-giving poses, lotus, mace, wheel & conch (MS) *Or* Wheel, lotus, mace & conch (SR) *Or* Mace, lotus, wheel & conch—Mukunda (form of Vishṇu) (SR) *Or* 1 & 2—Veṇu (flute), rosary & veda (book)—Hari (form of Vishṇu) (SR) *Or* Wheel, boon-giving, mace & lotus—Mukunda (SR) Wheel, conch, veṇu, lotus & mace and two hands in yoga mudrā. Gopis pouring water—Mukunda (SR) *Or* Vāsudeva—protection pose, boon-giving pose accompanied by Rukmiṇī and Satyabhāmā (SR)	

VISHNU—FOUR-HEADED IMAGES

	ANANTA	TRAILOKYAMOHANA	VISHVARUPA	VAIKUNTHA
Symbols	Mace, sword, wheel, thunderbolt, goad, boon-giving attitude, conch, shield, bow, lotus, staff and noose (RP)	Wheel, conch or arrow (?), pestle, goad, conch, bow, mace and noose (AGP)	Wheel, sword, pestle, goad, paṭṭā, mudgara sword, noose, spear, śūla, arrow; conch, bow, mace, noose, tomara, plough, battle-axe, staff, churi (knife) and shield (AGP)	Mace, sword, arrow, wheel, conch, shield, bow and lotus (RP & RM)
Vehicle	—	Eagle	?	Eagle
Āsana	—	—	?	—
Hands	Four or twelve	Eight or sixteen	Twenty	Four or eight
Misc.	*Three heads:* right head of Narasimha; left head of boar and front of Purusha (RP)	Lakshmi and Sarasvatī carrying lotus and lute respectively (AGP)	Four heads	—
Variations	*I—Four heads:* three heads similar to above. Fourth head of a woman, at the back (RM) *II—Four-handed*: mace, lotus, conch and plough. Multiple hoods. Prithvī (Earth goddess) on central hood (VID)	*I—Eight-handed:* arrow, wheel (sword?) pestle, protection attitude, shield, plough (hala), conch and boon-giving attitude (VID) *Four heads:* 1) Pacific, 2) Narasimha, 3) Kapila, 4) Varāha; Kaustubha (jewel) on chest; yellow garments; Eagle vehicle (VID) *II—Sixteen-handed:* Mace, wheel, goad, arrow, javelin, wheel, boon-giving pose, mudgara sword, noose, shārnga (bow), conch, lotus, vessel, horn, yoga mudrā; four heads; back side head is of Kapila; Eagle vehicle (RP & RM)	Eagle vehicle; twenty hands: banner, plough, conch, thunderbolt, goad, arrow, wheel, mahālunga, vara, yoga; banner, staff, noose, mace, sword, blue lotus, horn, pestle, flower-garland, and yoga mudrā (RP & RM)	*Four-handed:* lotus, mace, wheel and conch *Four heads:* i) Pacific, ii) Narasimha, iii) Terrific, iv) Varāha (VID)

	SHESHASHAYI (on serpent) (Pls. 147-148)	YOGISHVARA	LAKSHMI-NARAYANA
Symbols	Conch, wheel	Conch and wheel in upper two hands; lower in attitude of meditation. Show lotus and mace behind (VIK)	Lotus, conch, wheel. Fourth hand entwines Lakshmī seated on left lap (CC)
Vehicle	Shesha	?	Eagle
Āsana	Sleeping or seated	Sits on lotus	Padmāsana
Hands	Four	Four	Two, four or eight
Misc.	Other names: Jalashāyī, Anantashāyī. Lies on left side. One foot held by Śrī on her lap; other on serpent. Brahmā on lotus springing out of his navel. Rākshasas Madhu and Kaitabha near stalk of lotus. Weapons in human form near Shesha. When Sheshashāyī is accompanied by both Bhū and Śrī, latter sits near his head and the former near his feet (RM) When Sheshashāyī is seated, has four hands. Lakshmī seated on left lap. Mace and wheel in human form (VID) *OR* four hands carry conch and wheel, one left hand on knee and one right hand on head of Sheshā. Bhrigu and Brahmā on right, Mārkaṇḍeya and Śankara on left	Eyes half-closed and turned towards the nose in contemplation	Vehicle on right; Siddhi holding fly-whisk; conch and wheel in human form; Brahmā and Śiva as devotees (VIK) *When eight hands*: these hold lotus, mace, wheel, book, lotus, mirror and golden vase (SR)

VISHNU—SEATED (ASANA) IMAGES

(See also Vishṇu—Other Forms)

	YOGASANA-MURTI	BHOGASANA-MURTI	VIRASANA-MURTI (Pl. 149)	ABHICHARIKASANA-MURTI
Hands	Four	Four	Four	—
Objects in hands	Two front hands in meditation (Yoga). Must *NOT* carry conch and wheel	*R.h.*—wheel and boon-giving or protection pose *L.h.*—conch or on hip in siṁhakarṇa pose	*R.h.*—wheel and protection pose *L.h.*—conch and siṁhakarṇa pose	—
Misc.	—	—	Seated with left leg bent and right leg somewhat extended	Blue complexion. Black garment Eyes uplifted. *NO* attendant deities
Attendants	Śiva seated on north wall of shrine. Brahmā seated on south wall. On *back wall*—Chandra (Moon), Sūrya (Sun), Saṇak and Sanatkumāra	*Lakshmī*—on right of Vishṇu, seated with right leg pendant. Carries a lotus in her left hand. Right hand on lap or lion-seat or in kaṭaka pose	Right of Vishṇu—Brahmā and Mārkandeya; left of Vishṇu—Śiva and Bhṛigu	
	On either side of Vishṇu—Bhṛigu and Mārkaṇḍeya or Bhūdevī and Mārkaṇḍeya	*Bhūdevī*—on left of Vishṇu, seated with left leg pendant. Holds a blue lotus in her right hand. Her left hand is on lap, lion seat or in kaṭaka pose	Kāminī and Vyājinī—celestial damsels, hold fly-whisks on either side of Vishṇu. Also Sanaka, Sanatkumāra, Tumburu, Nārada, Sūrya and Chandra	—
		Brahmā—on south wall of shrine. Seated *Śiva*—on the north wall of shrine. Seated. Mārkandeya and Bhrigu seated kneeling on floor. On back wall of shrine, behind Vishṇu: Goddesses Māyā and Saṁhlādinī; musicians Tumburu and Nārada, a pair of Kinnaras (heavenly musicians), a Yakṣa, a Vidyādhara, ṛishis Sanaka and Sanatkumāra and Moon and Sun		
Variations	On either side of Vishṇu a lotus and large-sized mace is to be carved. In two other hands Vishṇu should carry wheel and conch			

VISHNU—STANDING (STHANAKA) IMAGES

	YOGA-STHANAKA-MURTI	BHOGA—STHANAKA-MURTI	VIRA-STHANAKA-MURTI	ABHICHARIKA-STHANAKA-MURTI
Hands	Four	Four	Four	Two or four
Objects in hands	*R.h.*—boon-giving or protection poses and wheel *L.h.*—on waist and conch	*R.h.*—protection or boon-giving pose and on waist *L.h.*—wheel and conch	Two carry wheel and conch. Objects in other two hands not mentioned	—
Attendants	Bhṛigu and Mārkandeya kneel on right and left respectively of Vishṇu: or the goddesses Śri and Bhū in addition. Śiva carved on north wall of central shrine to face south. 4-handed: *R.h.*—battle-axe and protection pose *L.h.*—deer & on waist *Brahmā*—on south wall of central shrine, facing north. Standing. 4-armed. Two hands carry rosary and vase, third on waist. Fourth praising Vishṇu	Śrīdevi on right side of Vishṇu: *R.h.*—holds lotus *L.h.*—hangs freely on the side Bhūdevī on left of Vishṇu: *R.h.*—hangs loose on the side *L.h.*—blue water-lily Bhṛigu and Mārkandeya on right and left of Vishṇu respectively, kneeling. Above Vishṇu—goddesses Māyā, Saṁhlādinī, Kāminī and Vyājinī; Tumburu and Nārada; Kinnaras, a Yaksha; the ṛishis Sanaka, Sanatkumāra, and Sun and Moon	Brahmā, Śiva, Bhṛigu, Mārkandeya, Kishkiṇda, Sundara, Sanaka, Sanatkumāra, Sūrya and Chandra	None

VISHNU—SLEEPING (SAYANA) IMAGES

	YOGA-SAYANA-MURTI	BHOGA-SAYANA-MURTI	VIRA-SAYANA-MURTI	ABHICHARIKA-SAYANA-MURTI
Hands	Two	Two or four	Four	Two or four
Objects in hands	*R.h.*— near pillow, touching kirita crown *L.h.*— bent at elbow and held in kataka pose; or may be extended to touch the thigh	*R.h.*—one right hand near pillow, touches the crown *L.h.*—parallel to the body, touches the thigh Nothing is said about the position of the remaining two hands in the ancient texts. Well-built body. One-fourth body slightly raised and remaining three-fourth lying flat on serpent-bed	*R.h.*—one serves as a pillow, other holds a wheel *L.h.*—one carries conch, other parallel to body	—
Misc.	Vishṇu should be richly ornamented	—	—	Blue complexion. In deep slumber Face presents a faded appearance Black clothing. No attendant deities Lying completely flat on Shesha with two hoods
Attendants	By side of sleeping Vishṇu—Bhṛigu and Mārkandeya Near the feet—demons Madhu and Kaitabha Brahmā on lotus issuing forth from navel Brahmā on south wall, seated Śiva on north wall, seated. On back wall—Āyudha-purushas, Eagle. Vishvaksena and Saptarishis, all standing with folded hands	*Lakshmi*—near head of sleeping Vishṇu. Seated touching the shoulders of Vishṇu. She carries a lotus in her right hand, while her left is in the kaṭaka pose *Bhūmidevi*—seated near feet of Vishṇu, touching his left foot. Right hand holds blue lotus. Left hand in kaṭaka pose. Near feet of Vishṇu—demons Madhu and Katibha. Mārkandeya—seated on right of Vishṇu and on right of him Āyudha-purushas and Eagle; Sūrya above him. Left of Brahmā—Aśvini-devatas, Tumburu and Nārada.' Also Chandra. Also Dikpalas and Apsaras. *Śiva*—on north wall; on south, outside shrine—Gaṇesa and on north—Durgā	Near his feet—Lakshmī and Bhūdevi. Demons Madhu and Kaitabha. Right and left of Vishṇu—Mārkandeya and Bhṛigu. Brahmā on lotus issuing forth from navel of Vishṇu On the back wall—Five Āyudha-purushas, Eagle, Chandra, Sūrya, seven sages, twelve Ādityas, eleven Rudras, Apsaras, Tumburu and Nārada, two Kinnaras, Sanaka, Sanatkumāra and Brahmā (?) and Śiva	

(See also Sheshashāyi Vishṇu on page 84)

VISHNU—VASUDEVA PANCHAKA*

	VĀSUDEVA	SAMKARSHANA
Symbols	Mace, conch, wheel, and boon-giving attitude (AGP)	Hala, pestle, mace and lotus (AGP)
Vehicle	?	?
Āsana	—	?
Hands	Two or four	Two or four
Misc.	Brahmā and Śiva on either side. Lakshmī with lotus and Pushṭī carrying vīṇā (lute). Two Vidyadharas above. Mace and wheel in human form carrying fly-whisks, with Vāsudeva's hands over their heads. Goddess Prithvī between the feet of Vāsudeva (AGP)	—
Variations	*Two-handed:* conch and varada; or mace and wheel (AGP) *Four-handed:* lotus, wheel, conch and mace ; Śrī and Pushṭī carrying lotus and lute respectively; *Or* mace, lotus, conch and wheel. Of these, mace and wheel in human form carrying fly-whisks ; *Or* mace, lotus, conch and wheel *Daivika*†—*Four hands:* conch, wheel, ?, ?. On right side: Śrī, Balabhadra, Revatī, Pradyumna, Rohiṇī; left side: Bhū, Aniruddha, Ushā, Sambā and Indukarī *Mānuṣa*†—*Two hands:* wheel and mace. On right side: Rukmiṇī, Balarāma with hala and pestle; Pradyumna with knife and hand on waist; Brahmā; on left side: Aniruddha with sword and shield, Sāmba with staff and eagle	*Four-handed:* pestle, full-blown lotus, conch, and hala (plough); blue garments (VID) *Or* wheel, conch, mace and lotus ; yellow garments *Two-handed:* plough (hala) and staff (VID)

	PRADYUMNA	ANIRUDHA	SAMBA
Symbols	Thunderbolt or wheel, conch, bow and arrow	Arrow, sword, bow and shield	Mace
Vehicle	?	?	?
Āsana	?	?	?
Hands	Four or two	Two or four	?
Misc.	—	—	Accompanied by spouse carrying sword and shield. Red garments (BS)
Variations	*Two-handed:* bow and arrow (AGP) *Four-handed:* 1) conch, lotus, wheel and mace or bow and arrow (CC) 2) Full-blown lotus, arrow in human form, conch, bow in human form (VID) *Or* wheel, conch, mace and lotus (SR) Red garments	*Two-handed:* shield and sword (VID) *Four-handed:* 1) full-blown lotus, sword or on head of sword in human form; conch and skin or on head of skin in human form. Red garments (VID) 2) Wheel, conch, mace and lotus. Yellow garments (SR)	—

* The five forms of Vishṇu as Vāsudeva—Vishṇu as the Supreme Brahman, the embodiment of all Knowledge.

† Daivika-Vāsudeva is Vishṇu as Kṛishṇa conceived as one supreme God; Mānuṣa-Vāsudeva is Vishṇu as Krishṇa in a human aspect as the son of Vāsudeva and Devakī.

VISHNU—INCARNATIONS AND MINOR AVATARAS

	KAPILA	KALKI	KRISHNA	DATTATREYA	DHANVANTARI
Symbols	Conch, wheel		Conch, wheel (ST)	Dharmachakra hand pose, lotus and lotus on knee	Pitcher of ambrosia
Hands	Four or eight	Two or four	Two	Two or four	Two or four
Objects in hands	Two in yoga, with pitcher on them. Two hold conch and wheel (VID)	Sword, conch, wheel and mace (AGP)		Two hold lotus, one in vyākhyāna pose, one on knee	Lotus, protection pose, pitcher of ambrosia and Sastra-Yantra (SR)
Āsana	Padmāsana	?		?	?
Vehicle	?	Horse		?	?
Misc.	Jaṭā crown, beard and sacred thread	Horse-head and human body. When riding a horse, carries a bow and an arrow	Plays on lute. Rukmiṇī carrying blue lotus on one side, and Satyabhāmā on Eagle on the other side	Goose, Eagle. Bull portrayed on seat	One of the 14 precious objects which came out of the churning of the ocean. Divine physician came out carrying pitcher of ambrosia
Variations	Eight hands: protection pose, wheel, sword, plough, one on waist, conch, noose and staff. Red garments. Accompanied by Savitri				*Two-handed:* pitcher of ambrosia and jalu (leech) *Four-handed:* conch, wheel, leech and ambrosia pitcher. Yellow garments (SR)

VISHNU AS VARAHA*

	Bhūvarāha	*Vajnavarāha*	*Pralaya-Varāha*
Hands	Four	Four	Four
Objects in hands	Two hold conch and wheel. One left hand supports Goddess Earth, seated on his bent right leg. One right hand round the waist of the goddess	Two carry conch and wheel	Two hold conch and wheel, one in protection pose, other on thigh
Āsana	Right leg bent and rests upon serpent Adiśesha, who is accompanied by his wife	Sits on lion-seat, with right leg pendant	Sits on lion-seat with right leg pendant
Misc.	Face of boar with body of man. Boar face lifted up to touch the bosom of the Earth Goddess. Goddess Earth—heavily ornamented, seated on right leg on her Lord, with both legs pendant	Decked in ornaments. Goddess Earth (Prithvī) on left, seated with her left foot pendant, carrying a lotus in her left hand while the right rests on the seat (pitha)	Goddess Earth sits on the same seat as Varāha, with the right leg pendant. *L.h.*—blue lotus; *R.h.*—on seat

* Also see page 92.

VISHNU—INCARNATIONS AND MINOR AVATARAS (*Contd.*)

	NARA-NARAYANA	NARASIMHA*	PARASURAMA	BALARAMA
Symbols	Conch, wheel, lotus, rosary	Wheel, mace, conch, lotus	Battle-axe	Plough, pestle
Hands	Two or four	Two, four, six or eight	Two or four	Two or four
Objects in hands	Left hands carry conch and wheel Right hands hold Mahapadma or mace and lotus (?) —Nārāyaṇa (CC)	Wheel, lotus, mace and conch (AC)	Sword, battle-axe, bow, arrow	Plough, pestle, mace, conch
Vehicle	Chariot	?	?	?
Āsana	—	Ālidha	?	?
Misc.	Śri holding lute on left. Musti holding lotus on right	Ferocious countenance	Jaṭā crown	—
Variations	*Two-handed*: Nara—two hands carrying rosary; Nārāyaṇa—four hands carrying rosary. Chariot vehicle (VID)	1. *4-handed:* wheel, mace, two hands tearing off entrails. Open-mouthed (AGP) 2. *6-handed:* conch and lotus, two tearing entrails of Hiraṇyakaśipu, two on maces. Mane of flames (VID) 3. *8-handed:* 1 & 8, tearing entrails of Hiraṇyakaśipu; 4 & 5, holding garland of entrails; 2 & 3, wheel and lotus; 6 & 7, mace and conch (AC)	1. 1 & 4—Bow and arrow, 2 & 3 —sword and battle-axe (AGP) 2. Conch, wheel and mace (SS)	1. *Two-handed*: mace and plough (AGP) 2. *Four-handed:* wheel, pestle, plough, conch (AGP) 3. *Two-handed:* plough and pestle (RM and VID) 4. *Two-handed:* plough and pestle (SS) or plough and wine-flask (ST) 5. *Four-handed*: wheel and pestle (SS)

* Also see Table on page 93

VISHNU—INCARNATIONS AND MINOR AVATARAS (*Contd.*)

	BUDDHA	MATSYA	KURMA	RAMA	VARADARAJA	MOHINI
Symbols	Boon-giving and protection poses or in dhyāna	—	—	Bow and arrow	Wheel and conch in upper two hands; one hand in varada, other on waist—(lower two hands)	—
Hands	Two	—	—	Two or four	Four	—
Objects in hands	Boon-giving and protection poses (AGP)	Conch, wheel, boon-giving and protection poses	Conch and wheel, varada and abhaya poses	Bow and arrow (AC)	—	Vase of nectar
Vehicle	Seated on lotus				?	—
Āsana	—	—	—	—	—	—
Misc.	Long ears, deer-skin on shoulder	Lower half, fish; upper half, four-handed Vishṇu. Kiriṭa crown	Lower half, tortoise; upper half, four-handed Vishṇu		If lower left hand rests on mace, he is Varadarāja	Beautiful young lady wearing colourful garments. Decorated with ornaments. Carrying a vase of nectar in hand
Variations	In dhyāna pose. Red garments. Deer-skin on shoulder (RM & VID)			1. *Two-handed:* bow and arrow (AGP) 2. *Four-handed:* bow, arrow, conch (AGP) 3. Wears a kiriṭa crown *Companions:* Sītā stands on his right. *L.h.*—blue lotus, *R.h.*—hangs loose on right. Lakshmaṇa stands on left side of Rāma. Holds bow and arrow. Hanumāna, Monkey-god, stands in front, on Rāma's right. Two hands. *R.h.*—on mouth, *L.h.*—hangs loose on left. *Bharata and Shatrughana*—Rāma's brothers. Hold bows and arrows Rāma seated in Vīrāsana	—	—

VISHNU—INCARNATIONS AND MINOR AVATARAS (*Contd.*)

	VARAHA*	VAMANA	TRIVIKRAMA	VITTHAL
Symbols	Boar-head	Vase and umbrella	Wheel, mace, conch	Lotus-stalk and conch
Hands	Two or four	Two	Two, four, six, or eight	—
Objects in hands	Wheel, conch, mace, lotus	Vase and umbrella	—	—
Vehicle	—	—	—	?
Āsana	? or simhāsana	Standing	—	Standing
Misc.	—	Dwarf Brāhmaṇa, with tufted hair. Sacred thread, deer-skin	—	Crown which looks like plain fez cap. Both hands on waist holding stalk of lotus and conch. Ornaments
Variations	1. *4-handed:* one on waist, another holding mace, third supporting goddess Prithvi; fourth carrying lotus. Boar-face (AC) 2. *4-handed:* mace, wheel, conch and lotus or Lakshmī at left corner. Bhūdevī and Shesha near two feet. Man-boar form (AGP) 3. *4-handed:* one on waist; two carrying lotus and mace. Fourth on knee or near jaw holding lotus. Feet on tortoise (MTP) 4. *2-handed:* mace and lotus. Boar-face (RP) 5. *4-handed:* wheel, mace, conch and Earth Goddess and lotus. Serpent Shesha carrying plough and mace. Two in añjali pose. Looking up at Varāha-face (VID) 6. *4-handed:* Adi-Varāha—conch, wheel. Right foot on Shesha, with goddess Prithvi on lap supporting her with left hand. Smelling her with his nostrils 7. *8-handed:* wheel, conch, sword, shield, mace, śakti, varada, abhaya hand poses (SR)	1. Umbrella and staff (AGP) 2. Umbrella and vase (MTP) 3. Staff and vase. Fat (RM) 4. Dadhi-Vāmana-Fair. 2 hands carrying golden vessel with rice and curds and nectar. Accompanied by Rāma, Dwarf Brāhmaṇa, Tuft of hair tied into a knot Wears a lion-cloth *Trivikrama:* Right leg firmly planted on earth. Left raised. 4 or 8 hands *If 4-handed: R.h.*—conch, other held up with palm upwards. *L.h.*—wheel, one stretched parallel to uplifted leg *If 8-handed:* five carry conch, wheel, mace, bow and plough Indra holds umbrella over Trivikrama's head Varuṇa and Vāyū hold fly-whisks on either side. Over them Sun and Moon. Close to them: Sanaka, Sanatkumara. Brahmā holds uplifted foot of Trivikrama. Śiva sits a little above navel of Trivikrama. Namuchi with folded hands, near foot of Trivikrama. On left Garuda (Eagle) beating Śukrāchārya. Bali and his queen	1. One foot on ground straight and firm; another raised up, occupying Heaven. Nearby stand Vāmana and king Bali with bow. Behind, Varāha, Vāyū and Varuṇa carrying fly-whisks, Sūrya on right, Moon on left, Sanaka and Sanatkumara, Brahmā on stretched leg; Śankara near navel with folded hands, Namuchi between legs; Eagle behind left leg of Trivikrama; Vāmana on right. Behind him Bali holding vase accompanied by wife; Jāmbuvant beating drum 2. Left foot on earth, right in sky. Vāmana with down-cast eyes. King Bali being bound (AC) 3. Hands stretched up. Vāmana carrying vase and umbrella. King Bali carrying vase, being bound by Garuda (MTP) 4. Trivikrama carrying staff, noose, conch, wheel, mace and lotus (VID)	

* Also see description on pages 29-30 and Table on page 89.

VISHNU—INCARNATIONS AND MINOR AVATARAS (*Contd.*)

	VENKATESH	HAYAGRIVA
Symbols	Conch and wheel in upper two hands. Lower two hands in protection pose and on waist. Serpent Valaya carved on right hand	Conch, wheel, mace.
Hands	Four	Four
Objects in hands	Carries lotus, conch, wheel and mace in hands	—
Vehicle	—	—
Āsana	—	—
Misc.	Śaivites and Vaishṇavites offer him worship and claim him Monkey-god Hanumāna and the Eagle keep him company	—
Variations	—	1. 4-*handed:* conch, wheel, mace and Veda. Left foot on serpent Shesha, right on tortoise (AGP) 2. 4-*handed:* conch, rosary, book and vyākhyāna hand pose 3. 8-*handed:* conch, wheel, mace, lotus. Four hands on anthropomorphic forms of Vedas; horse-head (VID) 4. 4-*handed:* seated on lotus. One hand in vyākhyāna hand pose. Other three carry conch, wheel and book (ST)

VISHNU AS NARASIMHA*

	Girija-Narasiṁha	*Sthauna-Narasiṁha*	*Yānaka-Narasiṁha*
Hands	Two or four	Four	Four
Objects in hands	When he has *4 hands*—upper right hand holds a wheel and upper left, conch. Other two rest on knees	In two back hands—conch and wheel. Front right hand—protection pose; front left hand—boon-giving attitude Sits on lion-seat, with right leg pendant. Neck shows thick mane and curved teeth	Two carry conch and wheel but nothing is said about the other two hands
Misc.	Sits on lotus, with heads kept close to bottom. Legs held in position by belt (yoga-paṭṭā)	—	Serpent vehicle
Variations	—	Hiraṇyakaśipu stretched on left thigh of Narasiṁha. With two hands, he rips open the belly of the demon Has 12 to 16 hands. Two open the belly of the demon. Two lift up the entrails, one right hand holds the legs of the demon, one holds a sword, one left hand holds the crown of the demon and lifted to administer a blow Attendants—Śrī, Bhū, Nārada and Pralhāda, son of the demon. Also eight Guardians of the Quarters (Asta-dikpālas)	—

* Also see Table on page 90.

IMAGES OF KRISHNA

	NAVANĪTA-NRITTA-MŪRTI	VENU-GOPALA (Pls. 150-151)	PARTHASARATHI	KALIYA-MARDAKA-KRISHNA (Pl. 152)	GOVARDHANA-DHARA-KRISHNA (Pl. 153)
General	Dancing with joy. Stands on left leg, bent at knee and right leg lifted Krishṇa as a youth	Playing on the flute. Stands erect on left leg, with right leg thrown across, behind or in front to touch the ground. Stands in tribhanga	Charioteer of Pārtha (Arjuna)	Krishṇa as child dances upon the hood of the serpent Kāliyā to destroy it	Body is bent to the left or the right. Cows, cowherds and cow-herdesses shown taking shelter under the Govardhana mountain raised aloft by Krishṇa to save all from the deluge
Hands	Right hand in protection atittude or holding a ball of butter	Flute in two hands (not shown in bronzes but hands in attitude of playing flute)	Holds reins in one hand and cane in the other. Sometimes the right hand is held in the preaching attitude (vyākhāyana-mudrā), or *R.h.*—conch, *L.h.*—in boon-giving attitude	Holds the tail of the serpent in his left hand, and holds his right hand like a streamer. One hand in protection pose OR Stamps with left foot the body of serpent, with right foot on its hood	Supports mount Govardhana with either the right or the left hand; the other hand hangs loose by the side

KRISHNA—GENERAL

Hands	Two
Objects in hands	*R.h.*—a curved stick. *L.h.*—lifted up and bent at the elbow. May hold a conch in this hand
Misc.	Clothed in red garments. Ornamented. Kirīta crown. Colour blue *Companions*—Rukmiṇī on right—flowery head-dress. *L.h.*—lotus; *R.h.*—hangs loose by the side Satyabhāmā on left—decorative hair-dress. *R.h.*—flower, *L.h.*—hangs loose. Both these may wear a karaṇḍa crown

THE TWENTY-FOUR IMAGES OF VISHNU

As mentioned in the ancient Texts showing the different arrangements of the objects held in the hands

Names	*Agni-Purāṇa*	*Padma-Purāṇa*	*Chaturvarga Chintāmaṇi*	*Dharmasindhu*	*Vriddhaharita Smriti*	*Abhilashitārtha Chintāmaṇi*
1. Keśava	PSCG	PSCG	—	PSCG	PSCG	PSCG
2. Nārāyaṇa	SPGC	SPGC	PSGC	SPGC	SPGC	SPGC
3. Mādhava	GCSP	GCSP	GCSP	GCSP	GCSP	GCSP
4. Govinda	CGPS	CGPS	CGPS	CGPS	CGPS	CGPS
5. Vishṇu	GPSC	GPSC	GPSC	GPSC	GPSC	GPSC
6. Madhusūdana	SCPG	CSPG	CSPG	CSPG	CSPG	CSPG
7. Trivikrama	PGCS	PGCS	PGSC	PGSC	PGSC	PGSC
8. Vāmana	SCGP	SCGP	SCGP	GSCP	SCGP	SCGP
9. Śrīdhara	PCGS	GCPS	PCGS	PCGS	PCGS	PCGS
10. Hrishikeśa	GCPS	PCGS	GCPS	GCPS	GCPS	GCPS
11. Padmanābha	SPCG	CPGS	SPCG	SPCG	SPCG	SPCG
12. Dāmodara	PSGC	PSGC	PCGS	PSGC	PSGC	PSGC
13. Vāsudeva	GSCP	PCGS	GSCP	SCGP	GSCP	GSCP
14. Saṁkarṣaṇa	GSPC	GSPC	GSPC	GSPC	GSPC	GSPC
15. Pradyumna	GCSG[1]	PSCG	CSGP	CSGP	CSGP	CSGP
16. Aniruddha	CGSP	CGSP	CGSP	CGSP	CGSP	CGSP
17. Purushottama	CPSG	CPSG	CPSG	CPSG	CPSG	CPSG
18. Adhokshaja	PGSC	PGSC	PGSC	PGSC	PGSC	PGSC
19. Narasiṁha	CPGS	CPGS	CPS[2]	CPGS	CPGS	CPGS
20. Achyuta	GPCS	GPCS	GPCS	GPCS	GPCS	GPCS
21. Upendra	SGCP	—	PGCS	SGCP	SGCP	SGCP
22. Janārdana	PCSG	—	PCSG	PCSG	PCSG	PCSG
23. Hari	SPCG	—	SCGP	SCGP	SCGP	SCGP
24. Śrī Krishṇa	SGPC	SGPC	—	SGPC	SGPC	SGPC

P, padma (lotus). S. sankha (conch). G, gadā (mace). C. chakra (discus or wheel).

Order of hands: lower right. upper right, upper left. lower left.

[1] The second 'G' should read as 'P'.

[2] The last letter should be 'G'.

HE TWENTY-FOUR IMAGES OF VISHNU

According to the *Padma-Purāṇa*

Name of Vishṇu	UPPER RIGHT	UPPER LEFT	LOWER LEFT	LOWER RIGHT
1. **Keśava**—the Long-haired	Conch	Wheel	Mace	Lotus
2. **Nārāyaṇa**—the Universal Abode	Lotus	Mace	Wheel	Conch
3. **Mādhava**—Lord of Knowledge	Wheel	Conch	Lotus	Mace
4. **Govinda**—Rescuer of the Earth	Mace	Lotus	Conch	Wheel
5. **Vishṇu**—the Pervader	Lotus	Conch	Wheel	Mace
6. **Madhusūdana**—Destroyer of Madhu	Conch	Lotus	Mace	Wheel
7. **Trivikrama**—Conqueror of Three Worlds	Mace	Wheel	Conch	Lotus
8. **Vāmana**—the Dwarf	Wheel	Mace	Lotus	Conch
9. **Śrīdhara**—Bearer of Fortune	Wheel	Lotus	Conch	Mace
10. **Hrishikeśa**—Lord of the Senses	Wheel	Mace	Conch	Lotus
11. **Padmanābha**—whose Navel is the Lotus	Lotus	Conch	Mace	Wheel
12. **Dāmodara**—Self-restrained	Conch	Mace	Wheel	Lotus
13. **Saṁkarṣaṇa**—Resorber	Conch	Lotus	Wheel	Mace
14. **Vāsudeva**—the Indweller	Wheel	Conch	Mace	Lotus
15. **Pradyumna**—the Richest	Conch	Wheel	Mace	Lotus
16. **Aniruddha**—the Unopposed	Mace	Conch	Lotus	Wheel
17. **Purushottama**—the Best of Men	Lotus	Conch	Mace	Wheel
18. **Adhokshaja**—Sphere of the Universe	Mace	Conch	Wheel	Lotus
19. **Narasiṁha**—Man-Lion	Lotus	Mace	Conch	Wheel
20. **Achyuta**—the Never-failing	Lotus	Wheel	Conch	Mace
21. **Janārdana**—the Rewarder	Lotus	Wheel	Conch	Mace
22. **Upendra**—Brother of Indra	Conch	Mace	Wheel	Lotus
23. **Hari**—Remover of Sorrows	Conch	Wheel	Lotus	Mace
24. **Śrī-Krishṇa**—the Dark One	Mace	Lotus	Wheel	Conch

Vishṇu is known by about a thousand names. Of these twenty-four are important and are recited in daily worship by all devout Vaishnavites. All these twenty-four images appear in a standing pose in sculpture, erect and without any body bends, on a lotus plinth. The images differ only in the order of the four emblems seen in the hands. The arrangement as given in the *Padma-Purāṇa* appears to be faulty.

THE TWENTY-FOUR IMAGES OF VISHNU

According to the *Rupamaṇḍana*

Name of Vishṇu		*Name of Vishṇu*	
1. Keśava	SCGP	13. Saṁkarṣaṇa	SPCG
2. Nārāyaṇa	PGCS	14. Vāsudeva	SCPG
3. Mādhava	CSPG	15. Pradyumna	SGPC
4. Govinda	GPSC	16. Aniruddha	GSPC
5. Vishṇu	PSCG	17. Purushottama	PSGC
6. Madhusūdana	SPGC	18. Adhokshaja	GSCP
7. Trivikrama	GCSP	19. Narasiṁha	PGSC
8. Vāmana	CGPS	20. Achyuta	PCSG
9. Śridhara	CGSP	21. Janārdana	CSGP
10. Hṛishikeśa	CPSG	22. Upendra	GCPS
11. Padmanābha	PCGS	23. Hari	CPGS
12. Dāmodara	SGCP	24. Śri - Krishna	GPCS

S—śankha (conch). C—chakra (wheel). G—gadā (mace). P—padma (lotus).
Order of hands: back right, back left, front left, front right.
The list given in the *Rupamaṇḍana* seems to be more accurate than that in the *Padma-Purāna*.

THE DIVINE MOTHERS (SAPTA-MATRIKAS)*

	BRAHMANI	MAHESHVARI	KAUMARI	VAISHNAVI	VARAHI	INDRANI	CHAMUNDA
Symbols	Rosary, ladle, vase, vase	Bow, arrow, bow, wheel and bow	Śakti (spear) in both hands	Wheel, mace, conch, lotus	Staff, conch, wheel and mace	Thunderbolt and thunderbolt (AGP)	Javelin, kātri, skull-cup, paṭṭisa (steel staff with sharp end) (AGP)
Vehicle	Goose	Bull	Peacock	Eagle	Bull	Elephant	Corpse or owl
Hands	Four or six	Four, six or ten	Two, four or twelve	Four or six	?	Four or ?	Four or ten
Face	Four	—	—	—	(Varāha-mouth) Boar-face	—	—
Crown	—	Jaṭā mukuṭa	—	—	—	—	—
Variations	I—Boon-giving, vase, rosary and protection pose (AB)	I—Śūla, protection, boon-giving and rosary. 3 eyes Jaṭā crown (AB)	I—*4-handed*: boon-giving, spear, cock and protection pose (AB)	I—Boon-giving, conch, wheel and protection (AB)	I—Plough, boon-giving, spear, protection (AB)	I—*Four-handed*: boon-giving, spear, thunder-bolt and protection pose. Three eyes (AB)	I—Boon-giving pose, skull-cup, śūla and protection pose (AB)
	II—Akśasūtra and ladle in two lower hands and ladle and akśasūtra in two upper hands (RM)	II—Śūla, boon-giving, protection and rosary. 3 eyes (PK)	II—Vara, spear, goad and protection pose. 3 eyes (PK)	II—*Six-handed:* boon-giving, mace, lotus garland, conch, wheel and protection pose (VIK)	II—Shrāṅga (dhanus), protection, plough, wooden pestle, and boon-giving pose (PK)	II—Vajra, ankuśa (DP) III—Vajra, śula, gadā, sword (?) Many eyes.	II—Śakti on head (Muṇḍa), skull-cup (MTP) III—*Ten-handed*: wooden pestle, kavacha (protective, metal covering), arrow, goad, sword, shield, noose, bow, staff and axe (VIK)
	III—*Six-handed* boon-giving pose ladle, book, vase and protection pose (VIK)	III—Skull-cup, śūla, ritual wand and boon-giving (MTP) IV—*Six-handed*: boon-giving, rosary, drum, śūla, bell, protection. 3 eyes, 5 faces (VIK) V—*Ten-handed*: sword, thunder-bolt, trident, battle-axe, protection, boon-giving, noose, bell, cobra and goad. Five faces, 3 eyes (ST)	III—Śūla, spear, cock and cock (MTP) IV—Śūla, spear, mace, ? (RM) V—*Twelve-handed*: boon-giving, spear, flag pose (patākā), staff, bowl, arrow, bow, bell, lotus, cock, battle-axe, and protection. Six faces (VIK)	III—*Four-handed*: wheel, conch, flag or skull-cup, ?—chains, (SR) IV—*Four-handed*: Boon-giving pose, conch, wheel, mace (RM)	III—Bell, skin, mace and wheel (MTP) IV—*Six-handed*: boon-giving pose, staff, sword, shield, noose and protection pose. Boar-face (VIK)	IV—*Six-handed*: vara, rosary, vajra, kalasa, pātra, abhaya (VIK)	IV—Śūla, khadga (sword), head, skull-cup, garland of heads (SR)

* In Indian sculpture, the Seven Mātṛikas are all shown usually with one face. They are recognized by their vehicles carved below on the pedestal. They are shown seated or standing and sometimes carry children on their laps or by their sides. They are flanked on the two sides by Vīrabhadra and Gaṇeśa.

THE GODDESSES

The Devimahātmya of the *Mārkaṇḍeya-Purāṇa* contends that all the forms of Devi—Sāttvika, Rājasa and Tāmasa—have evolved from the Super Being Mahālakshmi. Sarasvati, Gauri and Vishṇu are the Sāttvika manifestations of the Goddess, Lakshmi and Hiraṇyagarbha are its Rājasa manifestations, while as Mahākāli, Sarasvati and Rudra are its Tāmasika manifestations (See Gopinath Rao, Vol. I, Part II, p. 337). This Supreme Mahālakshmi becomes the basis for the worship of Śakti.

Devi is worshipped both in Śaivism and Vaishṇavism, but she has more numerous forms in the former. When she appears as the consort of Śiva, she has four arms, two of which carry the noose and the goad and two are in the boon-giving and protection poses. When the Devi accompanies Śiva, she has two hands, one of which holds a lotus. The other hangs loosely by the side. Even when she is alone, she may hold a parrot or a mirror, and the other a flower. She may also have six hands and carry in them noose, goad, conch and wheel. Two are in the boon-giving and protection poses. The Devi might be seated with Śiva, either on his left or right, with one leg pendant.

	GAURI	MANONMANI	ŚIVA	AMBA	UMA	PARVATI
Hands	Two	Ten	?	?	Four	Four
Colour	?	—	?	White	—	—
Eyes	Three	—	Three	—	—	—
Vehicle	—	—	Bull	—	—	—
Objects in hands	śūla and mirror (AGP)	Not mentioned	Protection pose, serpent, drum and trident	Protection pose, noose, lotus and vase	Akśasūtra, lotus, mirror and vase (RM)	Rosary, Śiva, Gaṇapati and vase (RM)
Faces	—	Five	—	—	—	—
Variations	I—Lotus pedestal. Red lotus, protection and boon-giving poses, chisel and śūla; three eyes (AB) II—Standing on lap of Śiva or seated on it. Hands: protection, noose, goad and boon-giving. Three eyes, karaṇḍa crown (UK) *Or six-handed:* śuka, lotus, śūla, noose, conch and wheel (UK) III—Akśasūtra, protection pose, lotus, and vase (RM)	—	I—*Two hands*: kaṭaka or lotus. Karaṇḍa crown (PK) II—*Two hands:* lotus and boon-giving pose (MS)	—	—	I—Protection pose, goad, noose and skull-cup; half-moon in crown (SR) II—Protection pose, noose, kalpalatā and skull-cup (SR)

THE GODDESSES (*Contd.*)

	LALITA	SRIYA	KRISHNA	HIMAVANTI	RAMBHA	SAVITRI	TRIKHANDA	TOTALA
Hands	Four	Four	Four	Four ?	Four	Four	Four	Four
Colour	—	—	—	—	—	—	—	—
Eyes	—	—	—	—	—	—	—	—
Vehicle	—	—	—	—	—	—	—	—
Objects in hands	Rosary, lute (viṇā), lute and vase (RP)	Protect on pose, rosary, lotus and boon-giving pose (RP)	Añjali, rosary, vase and añjali pose (RP)	Lotus, mirror, ? ? (RP)	Rosary, thunder-bolt, goad and vase (RP)	Rosary, book, lotus and vase (RP)	Rosary, thunder-bolt, spear and vase (RP)	Śūla, rosary, staff, fly-whisk (RP)

	TRIPURA	BHU	MAHALAKSHMI	LAKSHMI	SRI	SARASVATI
Hands	—	Two	Four	Two, four or eight	Two	Four or eight
Colour	—	Blue	Golden	—	—	—
Eyes	—	—	—	—	—	—
Vehicle	—	Lotus seat	—	?	Lotus seat	—
Objects in hands	Protection pose, goad, serpent-noose or noose and boon-giving pose (RP)	Lotus in both hands (AB)	Mahālunga, mace, shield and bowl of leaves (MK)	Wheel conch, lotus and mace (AGP)	Śrīfala fruit and lotus (AC)	Bow, mace, noose, lute (viṇā), wheel, conch, wooden pestle and goad; sometimes a rosary (AGP)
Misc.	—	—	—	—	Two lady attendants carrying fly-whisks. Elephants carrying water-pitchers to bathe her (AC)	—
Variations	—	I—*Two-handed*. lotus and boon-giving pose (MS) II—Two hands folded in namaskāra pose. Holds left hand of Varāha (VID)	I—*Four-handed :* rosary, protection, dindima and lotus (MS) II—*Four-handed :* vase, mace, shield and srīfala fruit (VIK)	I—*Four-handed :* Mahālunga, lotus, lotus and vessel of nectar (RM) II—*Four-handed :* lotus, bilwafala, conch, vessel of	I—*Four-handed :* boon-giving, protection, lotus and lotus. 4 elephants bathing her with pitchers (SR)	I—*Four-handed :* book, rosary, lute and lotus (AGP) II—*Four-handed :* book, rosary, lute and vase; standing (CC)

—(*Continued*)—

Variations	—	III—*Four-handed* : bowl of jewel, bowl of cereals, *bowl of medicine* and lotus (VID)	III—*Four-handed* · Eagle vehicle, conch, wheel, mace, ?	nectar; two ele- phants without pitchers, lotus on head (VID) III—*Two-handed* : conch and lotus (VID) IV—*Four-handed* : lotus, boon-giving, and protection pos- es, lotus (SR) V—*Eight-handed* : bow, mace, arrow, lotus, wheel, conch, wooden pestle and goad (AGP)	III—*Four-handed* : teaching attitude, ākśasūtra, book and lotus. 3 eyes (AB) IV—*Four-handed* : sudaṇḍa, rosary, book and kaṭaka pose. 3 eyes (PK) V—*Four-handed* : pro- tection and boon- giving poses, noose and goad. 3 eyes (MR) *Or* Sandarsha mudrā, rosary, book and vase; or rosary, lotus, lute and book (RM) *Or* boon-giving, rosary, lotus and book (RM) *Or* book, rosary, vase (?) or trident (VID) *Or* rosary, noose, goad and protection pose (SR) *Or* wheel, conch, skull-cup, noose, battle-axe, vase of nectar, book, rosary, vidyā (knowledge) and lotus and lotus. 5 faces (SR)

FORMS OF DEVI

(Special forms as associated directly or indirectly with Śaivism)

	BHADRAKALI (Pl. 155)	MAHAKALI (Pl. 154)	AMBA	AMBIKA	MANGALA	SARVAMANGALA
Hands	Eighteen	Four or eight	Four	Four	Ten	Four
Objects in hands	Rosary, trident, sword, moon, arrow, bow, conch, lotus, spoon (sruk), spoon (sruv), vase, staff, spear, fire, deer-skin, jewelled vessel. One hand is in abhaya mudrā, ?	Sword, shield, bowl and skull-cup *or* Wheel, conch, mace, pitcher, pestle, battle-axe, noose and thunderbolt	Noose, lotus, bowl and abhaya mudrā	Sword, shield, mirror and boon-giving pose	Trident, rosary, bow, mirror, arrow, shield, sword and moon boon-giving and protection hand-poses	Akśasūtra, lotus, trident and vase
Misc.	Seated on a chariot drawn by four lions Handsome appearance	—	—	Lion vehicle Three eyes	Sits on a lion-seat Wears a Jaṭā crown Lovely appearance	Lion vehicle

	KALARATRI	LALITA	GAURI	UMA	PARVATI	RAMBHA	TOTALA
Hands	—	Four	Two or four	Four	Four	Four	Four
Objects in hands	—	*R.h.*—fruit and small box *L.h.*—mirror and conch	If two : varada and abhaya poses If four: rosary, lotus, vase and abhaya mudrā	Rosary, mirror, vase and lotus	Rosary, image of Śiva, image of Gaṇeśa and vase	Vase, rosary, thunderbolt and battle-axe	Trident, rosary, staff and fly-whisk
Misc.	Represents Śakti as destructive power. Sits on ass and is nude. Terrific appearance	Standing posture. Decorated with ornaments	Bestows wealth and merit	—	—	Sits on elephant Handsome Grants all desires of devotees	Destroys all sins

	TRIPURA	BHUTAMATA	YOGANIDRA	VAMA
Hands	Four	Two	Two	Two
Objects in hands	Two carry battle-axe and noose. Two exhibit varada and abhaya mudrās	Sword and shield	Drinking vessel	Skull-cup and abhaya mudrā
Misc.	—	Black. Long eyes Seated on lion seat	—	Terrific look. Jaṭā crown Confers benefits

	JYESTHA	KALI	KALAVIKARNIKA	BALAVIKARNIKA
Hands	Two	Two	Two	Two
Objects in hands	Skull-cup and arrow	Lotus and skull-cup	Skull-cup and spear	Skull-cup and rosary
Misc.	Terrific and powerful	Destroyer of fear	Removes fear and gives happiness	Giver of peace

	BALAPRAMATHANI	SARVABHUTADAMANI	MANONMANI	VARUNI-CHAMUNDA
Hands	Two	Two	Two	Two
Objects in hands	Skull-cup and noose	Skull-cup and thunderbolt	Skull-cup and sword	Trident and arrow
Misc.	Destroyer of enemies	—	Bestows wealth and terrifies enemies	Pendulous breasts and flabby belly

FORMS OF DEVI (*Contd.*)

	RAKTA-CHAMUNDA	SIVADUTI	YOGESVARI	BHAIRAVI	TRIPURABHAIRAVI	SIVA
Hands	Four	Four	Ten	Two or twelve	Four	Four
Objects in hands	Sword, wooden pestle, plough and bowl	Bowl of blood, sword, trident, flesh	Spear, sword, drum in three right hands. Bell, shield, ritual wand and trident in four left hands. Objects in remaining hands not mentioned	Noose and battle-axe	Two hands carry rosary and Vidyā (jñāna mudrā or book?). Two others exhibit varada and abhaya mudrās	Two hands carry drum and trident. Two exhibit varada and abhaya mudrās
Misc.	—	Face like a jackal. Emaciated, thin and wiry	—	—	—	—

	KIRTI	SIDDHI	RIDDHI	KSHAMA	DIPTI	RATI
Hands	Two	—	—	Two	—	Two
Objects in hands	Lily flower and vessel	—	—	Varada and trident Seated on a lotus seat Wears a Yoga-belt	—	Staff and rosary
Misc.	—	Body covered with sandal paste. Sits on a white seat. She is decorated with white lotuses. Door-keeper attendant	Seated in vīrāsana Looks into a mirror Attendant women carrying fly-whisks and garlands. Plays on flute	—	Sits on a moon seat	Plays on lute

	SVETA	BHADRA	JAYA & VIJAYA	GHANTAKARNI	JAYANTI	DITI
Hands	—	Four	Four	Two	Four	Two
Objects in hands	—	Rosary, blue lotus, flute and trident	Each goddess holds trident, lotus, rosary and fourth in varada mudrā	Bell and trident	Kunta (a spear-like weapon), trident, sword and shield	Blue lotus and fruit
Misc.	Sits on white lotus	Sits on a bhadrāsana	Sits on a lion	—	—	—

	ARUNDHATI	APARAJITA	SURABHI	KRISHNA	INDRAKSHI	ANNAPURNA
Hands	—	Four	Two	Four	Two	Two or four
Objects in hands	Leaves, flowers and water	Pinaka (Śiva's bow), arrow, sword and shield Rides a lion	Grass and vessel	Two in añjali. Two carry rosary and vessel	Thunderbolt and varada mudrā	*If two* : carries a vessel and a spoon. *If four:* noose and battle-axe, abhaya and varada mudrās

	TULASADEVI	ASARUDHADEVI	BHUVANESVARI	BALA	RAJAMATANGI
Hands	Two or four	Two	Four	Four	Two
Objects in hands	Two in abhaya and varada. Two carry lotus and blue lotus	Carries in her hands a golden cane and reins of the horse	Two hands hold noose and battle-axe, two exhibit varada and abhaya mudrās	Two hands carry rosary and book, two exhibit abhaya and varada mudrās	Plays on the lute (viṇā)
Misc.	—	Seated on a horse	Seated on a lotus seat	Sits on a lotus	Seat of rubies. Sits with one foot pendant. Parrot near her

SPECIAL FORMS OF DURGA*

	NILAKANTHI	KSHEMANKARI	HARASIDDHI	RUDRAMSA-DURGA	VANA-DURGA
Symbols	Four hands carrying a trident, shield, a vessel and boon-giving attitude Bestows wealth and happiness	One hand in boon-giving attitude and the other three carry a trident, a lotus and a vessel Bestows good health	Carries in her hands a drum (damaru), a vase, sword and vessel Bestows desired ends	Carries in her hands the trident, sword, conch and wheel. Wears a kirīṭa crown. Her vehicle is lion. Sun and Moon on either side of her	Eight hands carry conch, wheel, sword, shield, arrow, bow, trident and one in tarjanī mudrā

	AGNI-DURGA	JAYA-DURGA	VINDHYAVASI-DURGA	RIPUMARI-DURGA
Symbols	Eight hands carry wheel, sword, shield, arrow, noose and axe. One in boon-giving attitude and the other with raised index finger Her vehicle is lion. Two celestial damsels on either side carrying sword and shield	Carries in her hands a conch, wheel, sword and trident Bestows Siddhi Her vehicle is lion. Three eyes	Two hands carry conch and wheel. Two exhibit boon-giving and protection attitudes Her vehicle is lion. Surrounded by Indra and other gods. Three eyes	One hand holds trident, the other with raised index finger Destroys enemies Ferocious look

* In the usual form Durgā may have four, eight or more hands. She wears a karanda mukuṭa and ornaments. She has her front right hand in the protection posture and her back one holds the wheel. The front left hand is in the kaṭaka pose and the back one carries the conch. Durgā may stand erect on padmāsana, or on a buffalo head, or on the back of a lion

SPECIAL FORMS OF MAHALAKSHMI AS THE SUPREME GODDESS

	MAHAVIDYA	MAHAVANI	BHARATI	SARASVATI	ARYA	BRAHMANI
Hands	Four	Four	Four	Four	Four	Four
Objects in hands	Rosary, lotus, lute and book	Rosary, book, lute and lotus	Boon-giving pose, rosary, lotus and book	Boon-giving pose, lotus rosary and book	Boon-giving pose, rosary, book and lotus	Boon-giving pose, book, rosary and lotus

	MAHADHENU	VEDAGARBHA	ISVARI	MAHALAKSHMI	MAHAKALI	MAHASARASVATI
Hands	Four	Four	Four	Four	Four	Four
Objects in hands	Boon-giving pose, lotus, lute and book	Boon-giving pose, book, lute and lotus	Rosary, protection pose, lotus and book	Rosary, protection pose, book and lotus	Rosary, lotus, book and protection pose	Rosary, book, protection pose and lotus

THE ASHTA-DIKPALAS

THE GUARDIANS OF THE QUARTERS

	INDRA	AGNI	YAMA	NIRRUTI
Symbols	Thunderbolt and lotus	Ak-asūtra (rosary) and vase	Staff and noose	Sword, shield, kātrī, head
Vehicle	Elephant Airāvata	Goat	Buffalo	Man, ass or camel
Hands	Two or four	Two or four	Two or four	Two or four
Consort	Śachī on left carrying lotus	Svāhā	—	—
Variations	(1) *Two hands:* thunderbolt, ?, Śachī (2) *Two hands:* spear and goad Śachī on left Red garments (3) *Two hands:* thunderbolt and goad (4) *Four hands:* boon-giving pose, goad, vase and boon-giving pose Thousand eyes (5) Thunderbolt, goad, lotus, Śachī at back. Third eye on forehead (6) Protection attitude, thunderbolt, goad and boon-giving pose. Thousand eyes	(1) *Two hands:* rosary and spear Spouse Svāhā on right Red garments (2) *Two hands:* spear and sacrificial spoon Red eyes (3) *Four hands:* boon-giving pose, spear, lotus and vase *Or* fire, trident, consort and rosary; Svāhā on left lap *Or* trident, battle-axe, drum and skull-cup; three eyes *Or* protection pose, sacrificial spoon, spear and boon-giving pose (4) *Seven hands:* conch, wheel, ghee pot, round and oval sacrificial spoons. Two heads, three legs	Mrityu and Chitragupta behind (1) *Two hands:* sword and shield; Chitragupta and Kālī, Mrityu and Ugratejas near seat *Or* staff and leaves and fruits (2) *Four hands:* pen, book, cock and staff; *Or* staff, sword, trident, fire and rosary; Chitragupta and Kālī on one side	*Two hands:* staff and rein.

	VARUNA	VAYU	KUBERA	ISANA
Symbols	Noose and lotus	Boon-giving and banner	Mace and boon-giving pose	Trident and boon-giving pose
Vehicle	Crocodile	Stag	Man, goat (?), horse	White bull
Hands	Two or four	Two or four	Two or four	Two or four
Consort	—	—	—	—
Variations	(1) *Two hands:* noose and boon-giving pose (2) *Four hands:* lotus, noose, conch and bowl of jewels; vehicle of seven swans; white garments; crocodile banner on left; Yamunā on left and Gangā on right, Gaurī on left lap. *OR* boon-giving pose, noose, serpent and vase	(1) *Two hands.* ?, thunderbolt *OR* staff and banner *OR* wheel in two hands *OR* goad and banner (2) *Four hands:* boon-giving pose, banner or staff, banner and vase	(1) Vehicle goat; two hands: mace, ?, *OR* two hands; boon-giving; protection, mace; karanda crown; Devī on left; Śankha-nidhi and Padma-nidhi on either side; pot-bellied *OR* mace, nidhi, lemon (Idanimbu) and vase *Four hands:* mace and spear; pot-belly; Riddhi on left, Śankha and Padma-nidhis on the sides; banner of Sun and Moon	(1) *Two hands:* śūla and skull-cup; jaṭā crown; white garments *OR* boon-giving pose and lotus (2) *Four hands:* śūla, boon-giving pose, protection pose, and ?; jaṭā crown

SUN AND THE PLANETS

(SURYA & GRAHAS)

	SUN (SURYA)	MOON (CHANDRA)	MARS (MANGALA)	MERCURY (BUDHA)	JUPITER (BRIHASPATI)
Symbols	Lotus in each of the two hands	Mace and varada pose or vase and rosary *OR* lotus and lotus	Vara, javelin, javelin, mace, *OR* javelin and rosary, *OR* staff and vase or śakti javelin, mace, ritual wand	Vara, sword, shield, mace *OR* bow and rosary or yoga mudrā	Vara, rosary, vase, staff *OR* book and rosary *OR* vase and rosary
Vehicle	One-wheeled chariot driven by 7 horses, or one horse with 7 heads	Chariot driven by 10 horses	Goat	Lion	Golden chariot driven by 8 horses
Āsana	?	Simhāsana, ?, standing pose or seated	?	?	?
Hands	Two	Two	Two or four	Two or four	Two or four
Misc.	Kirīṭa crown: Daṇḍa and Piṅgala* on two sides carrying shield and sword. A writer holding a pen; sometime wives Rājñī and Nikshubhā holding fly-whisks	Rohiṇī on right, Kānti and Shobhā, wives, on two sides (sometimes)	—	Lion or chariot driven by 4 horses	—

	VENUS (SUKRA)	SATURN (SANI)	RAHU	KETU
Symbols	Vara, rosary, vase, staff *OR* vase and rosary	Vara, arrow, bow, javelin *OR* staff and Vara *OR* staff and vase, staff and rosary	Vara, sword, shield, javelin, añjali mudrā	Vara and mace *OR* sword and lamp
Vehicle	Chariot driven by eight or ten horses	Vulture, he-buffalo, chariot driven by eight vultures	—	Vulture
Hands	Two or four	Two or four	Two	Four
Misc.	—	—	Carved like half-moon. Ugly faced. Tiger month	Like serpent-tail. Ugly face
Āsana	?	?	Simhāsana	?

* Daṇḍa (Yama) and Piṅgala (Agni) are the door-keepers of Sūrya

THE TWELVE ADITYAS

(THE TWELVE FORMS OF SURYA)

	DHATRI	MITRA	ARYAMAN	RUDRA	VARUNA	SURYA
Hands	Four	Four	Four	Four	Four	Four
Objects in hands	Garland of lotus, vase, lotus and lotus	Soma, trident, lotus and lotus	Wheel, kaumodaki (a kind of gadā), lotus and lotus	Rosary, wheel, lotus and lotus	Wheel, noose, lotus and lotus	Vase, rosary, lotus and lotus

	BHAGA	VIVASVAN	PUSHAN	SAVITRI	TVASHTRI	VISHNU
Hands	Four	Four	Four	Four	Four	Four
Objects in hands	Trident, wheel, lotus and lotus	Trident (śūla), garland, lotus and lotus	Lotus in each of the four hands	Mace, wheel, lotus and lotus	Sacrificial spoon, Homaja-kalikā (?), lotus and lotus	Wheel, lotus, lotus and lotus

BUDDHIST ICONOGRAPHY

BUDDHA SCULPTURES

THE STORY of Buddhist sculpture begins with Aśoka. The Hinayāna school, which influenced the construction of the stupas of Sanchi and Bharhut, was as vigorous as the Mahāyāna school. The sculpture of Sanchi and Bharhut is spirited and full of life. The Jataka stories, the Yakshas and Yakshiṇis, are portrayed with great force. The figure of the Buddha is however absent. He is represented symbolically by the Wheel (Dharmachakra) and other symbols. In the Hinayāna form, the Buddha image had no place as the Buddha himself was against image worship. With the rise and spread of Mahāyānism in North-West India the image of the Buddha was introduced into Buddhist art. The new school which sprang up in Gandhara and Mathura at the same time in the first century A.D. defied the Hinayāna school and gradually the image of the Buddha began to adorn all subsequent Buddhist sites, in India and outside (Pls. 156-158).

DHYĀNI BUDDHAS

Buddhas in Meditation

The Buddhists conceive of the world as being composed of five cosmic elements which have no beginning and no end. These five elements are form (*Rupa*), sensation (*Vedanā*), name (*Samjñā*), conformation (*samskāra*). and consciousness (*Vijñāna*). In Vajrayāna* mythology, the cosmic elements are given an anthropomorphic form and made divinities, who, like the Hindu Hiraṇyagarbha (Golden Germ), and the first Duality, create the entire world of form. As the Hindu Reality is non-manifest, undivided, without form, attributes, and timeless, the Vajrayāna Reality is Śūnya, One and Indivisible. In the same manner that the Hindu Brahman ultimately led to myriads of gods and goddesses, the Vajrayāna Śūnya gave birth to a polytheistic system. The Vajrayānists faced with the problem of reconciling precept to practice evolved the theory of the primordial god whom they called Ādi-Buddha or Vajradhara, the embodiment of Śūnya. The Buddhas of Meditation owe their origin to this first manifestation of Śūnyatā. This theory was of fairly late origin (10th century A.D.). The Ādi-Buddha is popularly worshipped in Nepal and Tibet. The Ādi-Buddha is said to have first manifested in Nepal as a flame of fire and Bodhisattva Mañjuśrī erected a temple over it known as the Svayambhū Chaitya.

When Ādi-Buddha is represented in an anthropomorphic form, he is called Vajradhara (Fig. 1) and appears alone or in close embrace called Yab-Yum. When alone, he is heavily ornamented and sits in the attitude of meditation, carrying a thunderbolt in the right hand and a bell in the left, the two hands being crossed across the chest. The thunderbolt is symbolic of the Ultimate Reality which is Śūnya. Like the thunderbolt, Śūnyatā is firm, sound, cannot be pierced or penetrated, cannot be burnt or destroyed. The bell represents Prajñā or wisdom, symbolic of sound which travels to all the nooks and corners of the universe. When Vajradhara is seated in

* Northern Buddhism popular today in Nepal, Tibet, etc.

close embrace with his Śakti (Yab-Yum), the latter carries in her hands a knife (katri) and a skull-cup. With the knife, Śakti destroys all Ignorance, while the skull-cup is symbolic of Oneness Absolute. This is a very popular form because the god and the goddess sitting in close embrace emphasize the fact that the distinction between Duality and Oneness Absolute is unreal.

The rich pantheon of the Vajrayāna Buddhists owes its origin to the concept of the doctrine of the Dhyāni Buddhas (Buddhas in Meditation), the Dhyāni Bodhisattvas with their female counterparts and their families. The Dhyāni Buddhas themselves do not participate in the act of creation. The Dhyāni Bodhisattvas along with their Śaktis who emanate from the Dhyāni Buddhas, are directly responsible for creation. In the Vajrayāna or Mantrayāna, the various deities are mere mantras (sounds) which, with their mystic power, take anthropomorphic forms. The Dhyāni Buddhas become heads of these families, and the entire pantheon is built round the theory of Kuleśas. The Dhyāni Bodhisattvas exhibit the miniature figures of their Kuleśas (parental Buddha). The *Sādhanamālā* text gives a list of these five parental Dhyāni Buddhas. They are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi, and Akṣobhya. They exhibit the teaching, boon-giving, meditation, protection and earth-touching attitudes of hands respectively.

The Dhyāni Buddhas emanate from the Ādi-Buddha, who is Svayambhū, i.e. Self-Existent. Since they originate from the Ādi-Buddha they are always engaged in peaceful meditation. To this group of five, sometimes a sixth one is added. He is Vajrasattva. The conception of the five Buddhas in Meditation was already known as early as A.D. 300. These symbolised the five cosmic elements. When another Dhyāni Buddha, Vajrasattva (Fig. 9, Pl. 160) was added to this number, he came to be regarded as the embodiment of all the elements collectively.

The Dhyāni Buddhas can be easily recognized. They sit on a lotus seat, in deep meditation, with their legs crossed in the adamantine (vajraparyanka or vajrāsana) pose with the soles of the feet turned upwards and the palms of the hands joined and facing upwards, with or without a bowl placed on the hands. The half-closed eyes point to the tip of the nose. The Buddhas may wear a tricivara, a close-fitting long robe extending from neck to ankles. The apparel is so arranged that the right hand and right shoulder are left free for the functions of meditation. Each Dhyāni Buddha has his cognizance symbol and colour. The recognition symbols are: Amitābha—lotus; Akṣobhya—thunderbolt; Ratnasambhava—jewel; Amoghasiddhi—double thunderbolt, and Vairocana—discus. The consorts of the Dhyāni Buddhas and their Dhyāni Bodhisattvas have the same recognition symbols and colours as their Kuleśas.

AMITABHA (Fig. 21)

Amitābha is the oldest of the Buddhas in Meditation. He is presently in the Sukhāvati heaven, engaged in deep meditation. He presides silently over the present Kalpa (Age) which is the Bhadrakalpa. He is the embodiment of the cosmic element Samjñā (name). He symbolises the vital fluid and represents the summer season. (Red.)

AKSOBHYA

The Nepal Buddhists regard him as the second Dhyāni Buddha. He embodies the cosmic element Vijñāna (consciousness), and represents the winter season, the faculty of hearing and the elements of Ether and Sound. (Blue.)

VAIROCANA

In Nepal, Vairocana is ranked first amongst the Dhyāni Buddhas and is placed in the sanctum sanctorum of the stupa. He symbolises the cosmic element of Rupa (form). He is also the embodiment of ideal knowledge. He represents the Hemanta season (Autumn). (White.)

AMOGHASIDDHI (Fig. 28)

He is regarded as the fifth Dhyāni Buddha. He embodies the cosmic element of Samskāra (conformation) and represents the rainy season. (Green.)

RATNASAMBHAVA (Fig. 8)

Ratnasambhava, the third of the Dhyāni Buddhas, is the originator of the Ratna (jewel) family. He embodies the cosmic element of Vedanā (sensation). He presides over the spring season. (Yellow.)

MORTAL (MANUSHI) BUDDHAS (Pl. 159)

A belief in twenty-five Buddhas had become popular by the time of the Mauryas (4th century

B.C.). In the Dhāraṇi literature* the Vajrayānists declared that 'the Buddhas who have been, are, and will be are more numerous than the grains of sand on the bank of the Ganges.'

The *Lalita-Vistara*, a Mahāyāna text, tells the story of the Buddha. It makes a mention of fifty-six Buddhas. It also mentions seven Manushi Buddhas. These are: Vipaśyin, Sikhi, Viśvabhu of the preceding Kalpa (Age) and Krakucchanda, Kanakamuni, Kaśyapa and Śākyamuni (Gautama) of the present Kalpa.

The conception of the five Mortal Buddhas, their corresponding Buddhas in Meditation, with their corresponding Bodhisattvas, became popular in India, Nepal, Tibet, China and Japan. The inward development of the Buddha is reflected in the development of certain outward marks. A Buddha acquires the thirty-two superior and eighty inferior auspicious outward marks (Lakshaṇas) indicative of his spiritual attainments. The most important of the thirty-two superior marks is the full-sized uṣṇiṣa (the protuberance of the skull) which becomes the receptacle for the divine Manas (mind).

In sculptural form, the five Mortal Buddhas look alike. They sit cross-legged with the right hand placed on the lap touching the earth (the bhūmisparśa mudrā). They wear monastic garments but do not bedeck themselves with ornaments. The right shoulder and breast or only the right breast are left bare; the other signs are the urṇa (a small, round protuberance above the bridge of the nose, the fourth of the thirty-two superior marks of a Buddha), the uṣṇiṣa and long-lobed ears.

GAUTAMA ŚĀKYAMUNI (Pls. 156-158)

The most popular of all the Mortal Buddhas is Gautama, who is most widely represented in Indian Buddhist art. He appears in the sanctum sanctorum of Buddhist cave temples and also outside. In the shrines, he is seen either in the attitude of meditation or of teaching or of touching the earth. The various hand-poses of the Buddha are meaningful.

The following are his various hand-postures: (1) *Dhyāna*—the two hands are placed on the lap, one above the other, palms facing upwards. This is the attitude of meditation. (2) *Bhūsparśa* or *Bhūmisparśa*—Buddha's right hand touches the Earth, calling it to witness his victory over Māra, the Evil One, who is trying to wean Gautama away from the path of Truth. This is the earth-touching attitude. (3) *Dharmachakra*—this is symbolic of the preaching of the First Sermon, the Turning of the Wheel of Righteousness (*Dharmachakra-parivartana*). In this hand-gesture, both the hands are held near the breast. The tips of the index finger and thumb are joined and they touch one of the fingers of the left hand, the palm being turned inward.

BODHISATTVAS

'Bodhi' is knowledge (Enlightenment) and 'Sattva' is essence. The Bodhisattva is one who has become enlightened, acquired the Bodhi knowledge, but who refuses to enter Nirvāna since he desires to guide all mankind to the True Path of the Buddha. The Bodhisattvas originated from the five Buddhas of Meditation (the Dhyāni Buddhas). These are Samantabhadra, Vajrapāṇi, Ratnapāṇi, Padmapāṇi (Avalokiteśvara), and Viśvapāṇi, emanations of Vairocana, Akṣobhya, Ratnasambhava, Amitābha, and Amogasiddhi respectively. There are many other Bodhisattvas in Mahāyāna Buddhism, too many to be mentioned here. According to Nepalese Buddhists, Ghantāpāṇi is the Bodhisattva of Vajrasattva. Each of them has a female consort—his Śakti. In sculpture, the Śaktis appear alone or with their lords. The *Niṣpannayogāvali* mentions these Bodhisattvas along with their iconography.

The most popular of the Bodhisattvas are Avalokiteśvara and Mañjuśri. They are very widely represented in India, Tibet, China and Japan.

MAITREYA (Fig. 10, Pls. 161-162)

Maitreya is the Future Buddha. He is not a Buddha yet. He is still in the Tuṣitā Heavens biding his time as a Bodhisattva. As Śākyamuni Gautama had to pass through a long period of apprenticeship involving '550 existences as animal, man and god or 5000 existences; so Maitreya after a long period has come to the Tuṣitā Heavens, where he will remain for 5000 years. He will be born as a Manushi Buddha, 5000 years after the death of Śākyamuni Gautama, when the fifth

* A class of Tantric Buddhist literature.

world is created by the fifth Dhyāni Bodhisattva Viśvapāṇi. According to some, this period is 4000 years and according to Chinese tradition, it is of 3000 years. Śākyamuni Gautama, the fourth Manushi Buddha, went to the Tuṣitā Heavens to meet Maitreya and nominated him as his successor. During the period between the fourth Manushi Buddha Gautama and Maitreya, Avalokiteśvara is to rule over the earth. Since Maitreya is the Buddha-designate, all the Buddhist sages seek communion with him and seek his advice and sanction for their thoughts and deeds. That is how the great Tantric sage Asaṅga sought Maitreya out in the Tuṣitā Heavens by means of his supernatural powers. It was here that Maitreya initiated Asaṅga into the mysteries of Tantra. This legend gives the Tantrayāna a respectability which it could not have otherwise got. Maitreya is the only Bodhisattva who is respected alike by the Hinayānists and Mahāyānists. His image can be found from the times of the Gandhara school of sculpture down to modern times. Statues of him are found in Ceylon, Burma and Siam, usually in the company of the Buddha.

In Gandhara sculpture, Maitreya is shown seated as a Buddha with his long hair drawn up into a knot on his head forming the uṣṇiṣa, his hands in the dharmachakra mudrā or as a Bodhisattva, in which case he is shown standing with his long hair hanging over his shoulders. His hands are either in the vitarka or the varada mudrā. In Indian sculpture he is shown as a sitting or a standing Bodhisattva, sometimes alone, sometimes with other Bodhisattvas, sometimes as a dvārapāla (gate-keeper) outside Buddha shrines or as an attendant of the Buddha in the shrine. His hair is arranged mitre-shaped. His hands are not always in the dharmachakra mudrā, says Getty. Sometimes he is shown with a jaṭā mukuṭa, sometimes with a kiriṭa mukuṭa. Sometimes the mukuṭa (crown) is very decorative and ornamental. In the left hand he holds a kalaśa (vase) which is round in shape. In Gandhara sculpture the kalaśa is oval or pointed in shape. Getty says that Maitreya was known in Central Asia in the 5th century A.D. A temple in Turfan of A.D. 469 is dedicated to him. In Java, he appears seated in Chandi Mendut. His hands are in the dharmachakra mudrā. In early Mongolian images he is shown standing, his hands in the vitarka or varada mudrā, with one hand holding the stems of flowers called Champā. In bronzes and sculptures, this looks like a lotus. In Tibet he is depicted both as Buddha and Bodhisattva. As Buddha he has short curly hair, uṣṇiṣa, urṇa and long-lobed ears. He wears the monastic garment with the right shoulder bare and the hands in the dharmachakra mudrā. His legs, however, are in the pralambapāda āsana (seated with both legs pendant) and not in the padmāsana. As Bodhisattva he is usually shown seated in pralambapāda, but sometimes in paryaṅka (cross-legged). He is represented as an Indian prince with all the Bodhisattva ornaments, and in the crown is generally a stupa-shaped ornament which is his distinctive mark, but he may be without a crown and have the stupa in his hair. Like Avalokiteśvara, he too may have an ajina (deer-skin) over his left shoulder. His hands are in vitarka or varada poses and he carries either the kalaśa and chakra, which rest on lotus flowers. 'It is in this attitude that he is represented in the group of eight Bodhisattvas,' says Getty. As Maitreya, he is depicted with an ajina over his left shoulder, wearing a jaṭā mukuṭa, his hands in the vitarka or the varada pose. He holds a kalaśa (vase) in one hand and a champā flower which looks like a lotus in another hand. Without the chaitya in his crown, he is difficult to distinguish from Avalokiteśvara. The two important cognizances of Maitreya are the chaitya in his head-dress and the cloth wound round his waist and tied on the left side with the ends falling to the feet. But even these may be missing. Grundwedel says that such sculptures should be identified with Maitreya since he is a more popular deity than Avalokiteśvara. At Ellora, however, in such cases, the sculpture should be identified with Avalokiteśvara, since here he is the more popular of the two deities. The stupa which Maitreya wears in his crown is symbolic of the stupa in the mount Kukkuṭapāda near Bodh Gaya where the third Manushi Buddha lies. Kaśyapa, the third Manushi Buddha, who ruled in the Kalpa preceding that of Śākyamuni Gautama, lived on earth for 20,000 years. He nominated Śākyamuni as his successor. This Kaśyapa is believed to have been buried in the mount Kukkuṭapāda. When Maitreya descends to the Earth as the fifth Manushi Buddha, he will first go to this mountain, which will open as if by magic. Kaśyapa will then come forth from the depths of the mountain and give to Maitreya the garments of a Buddha. The Gandhara school represents Maitreya in very large size. Yuan Chwang (7th century A.D.) describes a Maitreya

statue made of wood, which he saw at Dardu, North Punjab, as being 100 feet in height. It was done by an artist who by a miracle visited the Tushitā Heavens, to study his anatomy and features. In the Ellora sculptures, he exhibits the stupa in his crown and carries a Nāgakeśara flower in one hand.

The Chinese, who claim to have seen Maitreya, tell us that he is thirty feet tall. But in sculpture they make him taller still. Getty tells us of two Chinese statues one of which was 40' and the other 70' in height.

Maitreya is found in a triad with Gautama and Avalokiteśvara. Getty says that he is sometimes accompanied by Kurukullā and Bhṛkuṭī.

AVALOKITEŚVARA (PADMAPANI) (Pls. 163-170, 177)

Avalokiteśvara is the most popular of the Buddhist Bodhisattvas. Most of the early Dhāraṇīs invoke him and seek refuge in him. His abode is Potālaka, which is placed in the south near Amaravati. The Tibetan work *Maṇi Kambum* relates the story of his birth. 'Once upon a time, Amitābha, after giving himself up to earnest meditation caused a white ray of light to issue from his right eye, which brought Padmapāṇi (Avalokiteśvara) Bodhisattva into existence. Amitābha blessed him, whereupon the Bodhisattva brought forth the prayer: Oṁ Maṇi Padme Hūṁ. Oh! the jewel (of creation) is in the lotus!'

Avalokiteśvara is thus the spiritual son of the Dhyāni Buddha Amitābha and his Śakti Pāṇḍarā. Along with them he presides over the present Kalpa, which is the Bhadrakalpa. He is to rule over the universe during the period between the Mahāparinirvāṇa of the Manushi Buddha Gautama and the appearance of the future Buddha, Maitreya Five thousand years after the death of Gautama Buddha, Maitreya will appear as a Manushi Buddha in the fifth world, which will be created by Viśvapāṇi (fifth Dhyāni Bodhisattva). That is one reason for his popularity. The *Guṇa Kāraṇḍavyūha* (a fourth century text) relates how he refuses Nirvāṇa, until all human beings are in possession of the Bodhi knowledge. He assumes protean manifestations of divinity. The text mentions him as the first god to issue out of the primordial Buddha (Ādi-Buddha) who creates the universe.

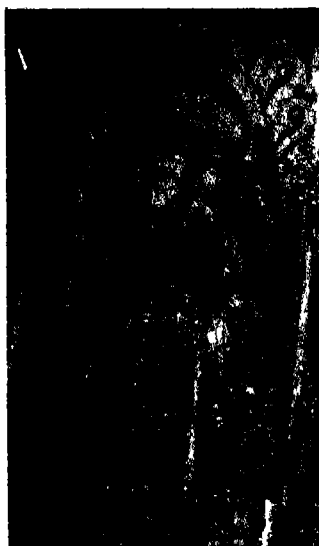
The conception of Avalokiteśvara is datable to the Aśokan period. In the work *Mahāvāstu Avadāna*, the Mahāsaṅghikas describe him as the 'Bhagvān who takes the form of a Bodhisattva, whose duty is to look around (Avalokita) for the sake of instructing the people and for their constant welfare and happiness.' This conception of the Bodhisattva Avalokita took concrete form in the *Amitāyus Sūtra* or the *Sukhāvatī Vyūha*, a work datable to A.D. 100. The *Guṇa Kāraṇḍavyūha* narrates the story of the creation of the fourth world by Padmapāṇi (a form of Avalokiteśvara). 'From between his (Padmapāṇi's) shoulder sprang Brahmā; from his two eyes, the Sun and the Moon; from his mouth the air; from his teeth, Sarasvatī; from his belly, Varuna; from his knees, Lakshmī; from his navel, water; from the roots of his hair, the Indras and the devatas'

Avalokiteśvara is Avalokita (looking on), Iśvara (lord). His symbols are a mālā (rosary) and a padma (a pink lotus). His mantra is the famous 'Oṁ Maṇi Padme hūṁ!' In the *Kāraṇḍavyūha*, no reference is made to Tārā. Maheśvara and Umā, however, are mentioned as his devotees. Avalokiteśvara himself is mentioned as a devotee of Vairocana. The mantra of Avalokiteśvara is his innermost core (Hṛidaṅga) and the quintessence of all knowledge (including the Navānga, nine divisions of the *Tripiṭaka*) and was known as the Ṣaḍakṣarī-mahāvidyārājñī.

Avalokiteśvara, being the compassionate Bodhisattva, takes numerous forms to lead people to Nirvāṇa. A Buddhist legend refers to his 333 incarnations. He manifests himself repeatedly for the purpose of saving mankind. His worship became popular in Northern India in the 3rd century A.D. and by the 7th century, he became the most popular of the Bodhisattvas Fa-hien and Yuan Chwang speak of him with great reverence.

The *Sādhanamālā* describes fifteen different varieties of Avalokiteśvara, in thirty-eight sādhanas (descriptive hymns). But these by no means exhaust all his forms. In the Macchandar Vahal of Kathmandu (Nepal), 108 different forms of him are painted. Some of these forms are described in the Tables that follow.

Tārā (Fig. 5), who accompanies him in later sculptures, is first mentioned in the *Guhyasamāja* (a first century text). It is, however, in the *Mañjuśrīmūla-kalpa* that Tārās like Bhṛkuṭī, Locanā, Māmakī, Pāṇḍaravāsinī, etc., are mentioned. They are described as Mahāmudrās (great aids for yoga). Tārā is described as the Vidyārājñī who is full of compassion and given to the alleviation of sufferings of worldly beings. The *Mahāpratyaṅgira*,

1 Brahma Halebid

2 Brahma Halebid

3 Brahma Cave 16 (Kailasa) Ellora

4 Brahma Cave 16 (Kailasa) Ellora

5 Vishnu Cave 16 (Kailasa) Ellora

6 Vishnu Cave 16 (Kailasa) Ellora

13 Vishnu as Bhuvaraha Durga Temple Aihole

14 Vishnu as Bhuvaraha Cave 3 Badami

15 Vishnu as Narasimha Halebid

16 Vishnu as Narasimha killing Hiranyakasipu Huchhipayya Gudi Aihole

17 Vishnu as Narasimha killing Hiranyakasipu Virupaksha Temple Pattadakal

18 Vishnu as Narasimha killing Hiranyakasipu Cave 16 (Kailasa) Ellora

61 Ardhanari
svara Bronze
(Courtesy
Government
Museum
Madras)

62 Ardhanaris
vara Durga
Temple Aihole

63 Ardha
narisvara
Sanga
meshwara
Temple
Mahakuta
Mysore

64 Ardha
narisvara
Cave I
Badami

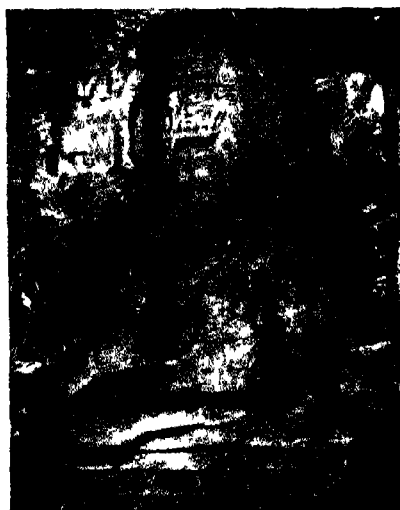
65 Harihara
Sangamesh
vara Temple
Mahakuta
Mysore

66 Harihara
Cave 3
Badami

77 Siva Nataraja Bronze (*Courtesy* Government Museum Madras)

78 Siva Nataraja Bronze (*Courtesy* Government Museum Madras)

79 Siva Nataraja Bronze (*Courtesy* Government Museum Madras)

80 Siva as Mahayogi Cave 16 (Kailasa) Ellora

81 Kartti keya on peacock Halebid

82 Subrahmanya or Karttikeya Cave 21 Ellora

83 Subrahmanya or Karttikeya Cave I Badami

84 Subrahmanya or Karttikeya Cave II (Kailasa) Ellora

85 *Left* Skanda or Karttikeya Huchimalli gudi Aihole

86 *Right* Subrahmanya Bronze (*Courtesy* Government Museum Madras)

87 Standing Ganesa Bronze (*Courtesy* Government Museum Madras)

88 Sitting Ganesa Halebid

95 Varūna on Makara
Cave 16 (Kailasa)
Ellora

96
Vayu on stag
Cave 16
(Kailasa)
Ellora

97
Surya Cave
16 (Kailasa)
Ellora

98
Sarasvati
Halebid

99 Sarasvati
Halebid

100 Nritta
Sarasvati
(Dancing
Sarasvati)
Halebid

101
Nritta Sarasvati (Dancing Sarasvati) Halebid

102
Nritta Sarasvati (Dancing Sarasvati) Halebid

103
Left Nritta Sarasvati (Dancing Sarasvati) Halebid

104
Right Mahishamardini Ravanaphadi Cave Aihole

105
Left Mahishamardini Cave 21 Ellora

106
Right Mahishamardini with Guardians of the Quarters Cave 16 (Kailasa) Ellora

118
Matrikas
Ravana phadi
Aihole

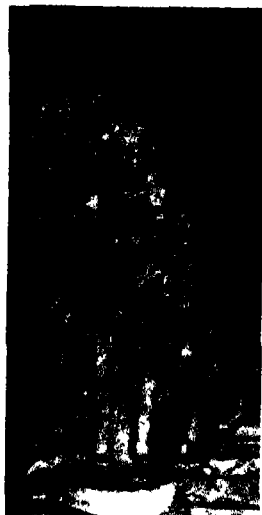
119
Matrikas
Ravana phadi
Aihole

120
River goddess
Ganga on Makara
Cave 21 Ellora

121
River goddess Ganga
on Makara Cave 16
(Kailasa) Ellora

122
River goddess
Ganga on
Makara Lan
kesvara shrine
Cave 16
(Kailasa) Ellora

123
River goddess Yamuna
on tortoise Cave 16
(Kailasa) Ellora

124 River-goddess Yamuna on tortoise Lankesvara shrine Cave 16 (Kailasa) Ellora

125 River-goddess Sarasvati on lotus Cave 16 (Kailasa) Ellora

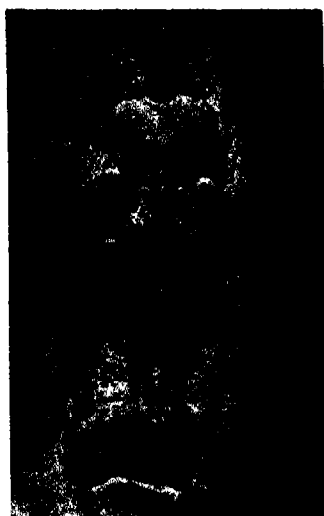
126 Sadharana Siva Halebid

127 Sadharana Siva Halebid

128 Sadhārana Siva Halebid

129 Sadharana Siva Cave 16 (Kailasa), Ellora

130 Sadharana Siva Cave 16 (Kailasa) Ellora

131 Urdhva linga Siva Sangamesvara Temple Mahakuta

132 Uma-sahita-Siva Cave 21 Ellora

133 Uma-sahita-Siva Cave 21 Ellora

134 Uma-sahita-Siva Cave 14 Ellora

135 Ravananugraha-murti Cave 29 Ellora

136 Alingana-murti of Siva Halebid

137 Alingana-murti of Siva Halebid

138 Alingana-murti of Siva Halebid

139 Mahesa-murti Elephanta

140 Siva dancing the Kat sama Cave 21 Ellora

141 Siva dancing the Lalitam Cave 15 Ellora

142 Siva dancing the Lalitam Cave 14, Ellora

143 Siva dancing the Lalitam Halebid

144 Siva dancing the Chaturam, Cave 1, Badami

145 Siva dancing the Talasamsphotitam, Virupaksha Temple, Pattadakal

146 Siva as Nritta murti dancing the Tala samsphotitam, Nilanga, Osmanabad

147 Sheshashahi Vishnu, Cave 15, Ellora

148 Sheshashaihi Vishnu, Cave 16 (Kailasa), Ellora

149 Vishnu Virasana murti, Cave 3, Badami

150 Vishnu as Venugopala, Halebid

151 *Right* Vishnu as Venugopala *left* Vatuka-Bhairava Siva Halebid

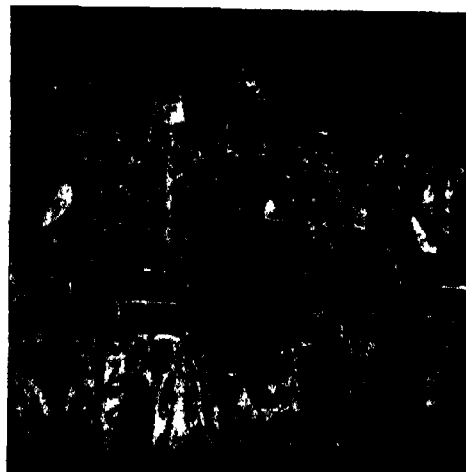
152 Kāliya-mardaka Krishna (*Courtesy*, Government Museum, Madras)

153 Govardhanadhara Krishna Halebid

154 Mahākālī

155 Bhadrakālī

Bronzes (*Courtesy*, Government Museum, Madras)

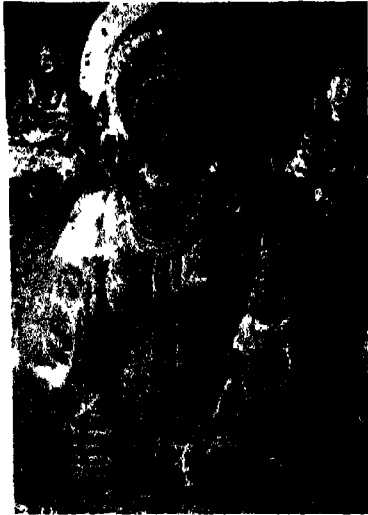
180 *L* to *R*, Vajradhātīsvarī ?, Cunda Cave 12 Ellora

181 *L* to *R* Jangulī, Mahamayuri Vasudhara Cave 12 Ellora

182 *L* to *R* Bhrkuti, Pandara, Tārā Cave 12 Ellora

183 Cunda with six arms Cave 10 Ellora

184 Four-handed Cundā Cave 12 Ellora

185 Hariti and Pāñcika Cave 2 Ajanta

186 Hāriti Cave 2 Ajanta

187 Pancika Cave 2 Ajanta

188 Tara Cave 6 Ellora

189 Tara Cave 12 Ellora

190 Mahamayuri Cave 8 Ellora

191 Bhrikuti Cave 10 Ellora

192

Left Mahavira
Cave 31
Ellora

193

Right Yaksha
Matanga and
a Jina Cave 4
Badami

194

Left
Gommatesvara
Cave 31 Ellora

195

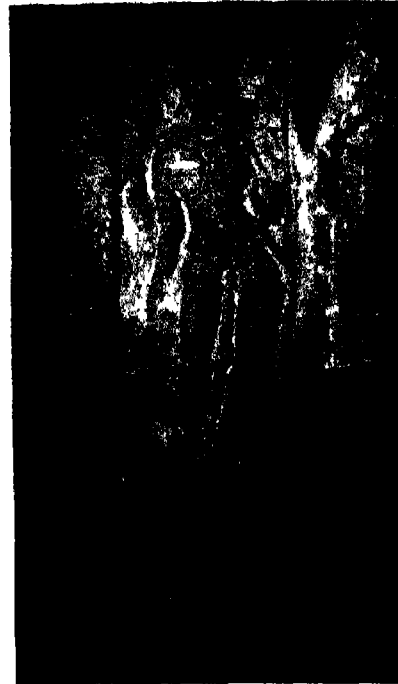
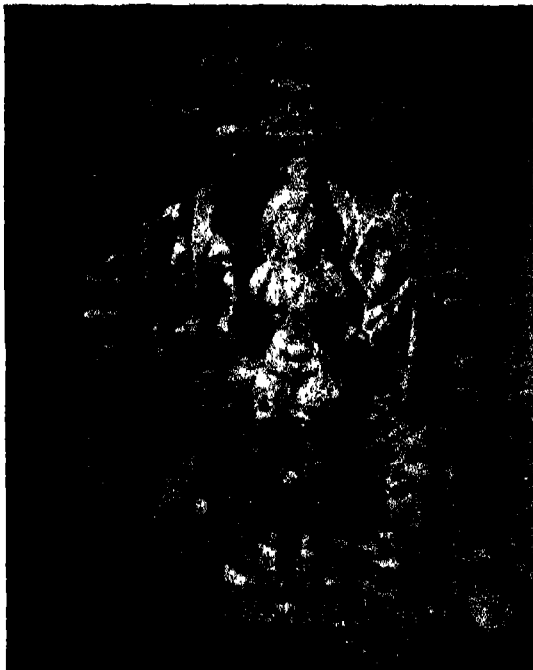
Right
Parsvanatha
Cave 4 Badami

196

Yaksha Matanga
Cave 32, Ellora

197

Yakshi
Siddhavika
Cave 32 Ellora

198 Chakresvari Cave 31 Ellora

199 Prajnapti (?) Cave 32 Ellora

200 Bhrikuti or Jvalamalini Cave 32 Ellora

201 Jina figures with Padmavati below Cave 4 Badami

[illegible], for the first time, elevates Tārā to the position of the highest deity. This work, found in Central Asia, describes her as of 'white colour' and noble mien, wearing a garland of vajras, holding a vajra in her hand, and having the figure of Vairocana on her crown. It is from the 7th century A.D. onwards that we find the exuberance of Tārā-stotras,* and the goddess Tārā raised to the mothership of all Buddhas and made a companion of Avalokiteśvara, the personification of love (maitri) and compassion (karuṇā).

The Litany of Avalokiteśvara (Pl. 170)

Avalokiteśvara is the Bodhisattva who presides over the present Kalpa. He refuses to accept Nirvāṇa since he considers such acceptance selfish, in view of the ignorance of the great majority of the people who have not yet attained that stage. He makes a deliberate choice and remains in this world with a view to guiding all men to the True Path. He will not accept Nirvāṇa till they attain it. This sacrifice he makes out of his great compassion and love for mankind. Their misery is his misery. He sheds tears out of his great sorrow. It is in his nature, therefore, to rush to the succour of those who are in distress and who need his help. He is the Saviour, the Deliverer. In times of danger, he is the one to be invoked. 'All Hail! great compassionate Padmapāṇi Bodhisattva, Mahāsattva! From the devouring fire, merciful one, deliver us; from the sword of the enemy, merciful Lord, deliver us! From captivity and slavery, merciful one, deliver us! from shipwreck, compassionate Lord, deliver us! From wild beasts, poisonous reptiles and enraged animals, great compassionate Lord, deliver us! From disease and death, great compassionate Lord, deliver us! Hail! Padmapāṇi Bodhisattva! Hail! Amitābha Buddha!'

It is interesting to note that this invocation offered to Padmapāṇi Avalokiteśvara refers to dangers which were normally faced by traders and monks in olden days.

The Buddha's love for the trading class is well-known. The Buddha had a great regard for the trading community since they hazarded so much, risked so much to make available to the people what was not easily available to them. There was no ordeal they were not required to face in their efforts to render service to mankind. They brought things from far off countries and travelled by every means of conveyance then known to man. The sea was not always friendly. Sometimes it would run into a violent temper and lash out at the ships, tossing them about. Then the traders, faced with the grim prospect of getting drowned, would invoke Padmapāṇi Bodhisattva to their rescue. Sometimes the traders and monks landed in hostile lands and were captured and enslaved. Sometimes they were put to the sword by an enraged enemy. In times like these, only the merciful Bodhisattva could come to their succour.

It is obvious, therefore, that this prayer to Padmapāṇi was the prayer of traders and bhikkus (Buddhist monks). Since the fourth century A.D. or so the custom arose to invoke this god who presides over the present Kalpa. A body of traders would, therefore, commission a sthapati (priest-architect) or a taksaka (sculptor) to carve this prayer on a rock face or on the wall of a chaitya, to ensure a safe journey through hostile jungles, hostile lands and a hostile sea. That is why we see this prayer carved on the various rock-temples of Western India.

MANJUSRI (Fig. 29, Pls. 171-172)

Bodhisattva Mañjuśrī is the oldest of the Buddhist Bodhisattvas. He is assigned a place of pride in the Buddhist pantheon. His worship is supposed to confer upon the Sādhaka (disciple), wisdom, retentive memory, intelligence and eloquence. His name first occurs in the *Mañjuśrīmūlakalpa* and then in the *Guhyasamājatantra*. His name also appears in the *Sukhāvatī Vyūha*, in its smaller recension which was translated into Chinese between A.D. 384 and 417. Later Buddhist works refer to him very frequently. His images are found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

The Buddhist work *Svyambhū Purāṇa* contends that Mañjuśrī originally belonged to China, where he was living on the mount Pañchaśirṣa (the Hill of Five Peaks) as a saint with a big following. Divine intuition told him of the Ādi-Buddha's manifestation as a flame of fire on a lotus in the Kālihrada in Nepal, where he repaired forthwith, with his two wives, Keśinī and Upakeśinī, his king Dharmakara and other disciples. To reach the flame in the waters of the lake, he cut with his sword the southern barrier of hills and the water

* Hymns in praise of Tārā.

rushed through the opening. The land thus left dry is the Nepal Valley and the waters of the river Bāgmati flow through this opening.

Chinese legend attributes his manifestation at Pañcaśirṣa in the Shansi province to the instructions received by him from Gautama Buddha. To bring him into existence, Buddha emitted a ray from his forehead which pierced a jambu-tree. A lotus sprang from the tree and 'from the interior of the flower was born the prince of sages, Ārya Mañjuśri. His colour was yellow; he had one face and two arms; in the right hand he brandished the Sword of Wisdom; in his left, he carried a book on a lotus; he was endowed with the superior and inferior marks of beauty; he was covered with many ornaments, and he was resplendent.' Some call him the founder of civilization in Nepal. The first day of the year is dedicated to him. He is regarded as the God of Agriculture or as the Celestial Architect. He is the God of Science and with his Sword of Wisdom, destroys darkness and ignorance. Mañjuśri takes numerous forms. These are described in the Tables which follow the text.

VAJRAPANI (Pls. 173-175)

Vajrapāṇi belongs to the Vajra family of the Kuleśa Akṣobhya. He is the spiritual son of the Dhyāni Buddha Akṣobhya and his Śakti Māmakī. His mantra is: 'Oṁ! Vajrapāṇi hūṁ!' He is either shown seated or standing. His cognizance is the vajra (thunderbolt) which he carries and which is usually held over a lotus (page 19). The thunderbolt is also held directly in the hand.

He is one of the eight principal Bodhisattvas mentioned in the *Sādhanamālā*. He is thus described in the Sādhana (a prayer, which also describes the deity) of Lokanātha:

'Vajrapāṇi is of white colour, carries the vajra in one hand and displays the abhaya mudrā in the other.'

He is widely represented in Tibet and China.

Early Buddhist legend refers to him as a minor deity. He is also identified with Śakra or Indra. He is said to have been present at the birth of the Buddha in the Lumbini Gardens along with Brahmā, the First of the Hindu Triad.

He is the protector of the Nāgas and assumes the Garuḍa (Eagle) form to protect them. In Japanese paintings of the Buddha's Mahāparinirvāṇa (the final passing away), he is always shown as red.

Vajrapāṇi rarely appears alone. He is represented as a chauri-bearer attendant of the Buddha or stands as a dvārapāla (door-guardian) outside Buddha shrines. When he does so appear, he is always shown on the left of the Buddha, never on the right. Sometimes, he appears with Amitāyus (Mañjuśrī) and Padmapāṇi. In Nepalese miniatures, he is shown either on the left or the right of Tārā. He is represented standing with his legs crossed and holding a vajra. In Gandhara sculptures, he accompanies the Buddha, holding a primitive form of vajra, with his legs crossed. Getty says that in Pander's Pantheon, he is represented seated with the legs locked, balancing the thunderbolt on his hands which lie in the meditation mudrā on his lap. He may also be seen making the bhūmisparśa mudrā, the thunderbolt being balanced on the palm of his left hand, on his lap. Vajrapāṇi was also worshipped in Cambodia. At Bat Cum, in A.D. 953. three sanctuaries were dedicated to the triad of the Buddha, Prajñāpāramitā and Vajrapāṇi.

JAMBHALA (Pl. 179)

Jambhala is the Buddhist god of Wealth. He is the Buddhist Kubera. The Kubera of the Hindus is the son of the sage Viśravas and is, therefore, known as Vaiśravaṇa. He practised severe austerities for a thousand years and Brahmā made him god of Wealth, and gave him Lanka (Ceylon) as his capital. The *Mahābhārata* tells us that he was also presented with the aerial car Puśpaka, which was very large and 'moved at the owner's will at marvellous speed.'

Kubera was also worshipped by the Buddhists. He became a Lokapāla (guardian of the quarter). The Nepalese statues show him holding a mongoose. But in many Indian images he is shown holding a long narrow bag of gold. In the Tibetan images, Jambhala holds a mongoose. The Lamas claim that the mongoose symbolises Kubera's victory over the Nāgas, the guardians of the treasures. The nakula, however, is merely a bag made of the skin of a mongoose. Oldenburg tells us that in Java the long narrow bag is rarely finished by the head of a mongoose as it is in Magadha, but the neck is left open and it looks like a mouth.

Kubera has two forms: Yi-dam and Dharmapāla. As the former, he is called Jambhala, probably because in this form, he carries the

Jambhara (lemon) in the right hand. In the left hand, he holds the mongoose vomitting jewels. He is always shown pot-bellied and wears rich ornaments. Both these are indicative of prosperity. One of his legs is usually pendant and rests on a lotus flower. I have chosen to style the Buddhist god of Wealth Jambhala for two reasons. Firstly, because he holds the Jambhara in the right hand according to the *Sādhanamālā*. The *Sādhanamālā* refers to him as Jambhala, and a number of Sādhanas (prayers) are devoted to him. The fact that 16 Sādhanas are devoted to him is indicative of his popularity. One Sādhana describes him thus :

'Meditate upon the Bhagvan Jambhala of golden complexion, pot-bellied, adorned with all ornaments, holding a *nakula* in the left hand and a citrus fruit in the right and who bears the image of Ratnasambhava in his crown and holds the lotus and the rosary.'

The mongoose that Jambhala carries is supposed to be the receptacle of all the treasures, and when Jambhala presses the two sides of him, he vomits out jewels.

A Nepalese statue of Jambhala shows him seated in the savya-lalitāsana (wtih right leg pendant). He carries a citron in the right hand and a pot of gold in the left. He is pot-bellied and wears rich ornaments. The Vikrampur Jambhala shows him seated in the savya-lalitāsana. He is pot-bellied. He holds a citron in the right hand and a mongoose in the left. Ellora has eight sculptures of him in Cave Nos. 2, 6, 10, 11 and 12.

THE BUDDHA ŚAKTIS

The doctrine of the Dhyāni Buddhas is a Vajrayāna product. The Northern Buddhists promulgated the doctrine of the five Skandhas: Rūpa, Vedanā, Samjñā, Samskāra, and Vijñāna—which are without beginning and without end. Vajrayāna deified the Skandhas and made of them Dhyāni Buddhas. Each of these raised a Kula with the help of his Śakti. Each of these has been given a cognizance. These are naturally of great importance for the study of their iconography. The symbols of the Kuleśas are shared by their Śaktis. Amitābha belongs to the Lotus family. Therefore, his Śakti Pāṇḍarā (Fig. 2) and his Bodhisattva Avalokiteśvara both display the lotus symbol; Akṣobhya is of the Vajra family and his Śakti Māmakī (Fig. 3) and his Dhyāni Bodhisattva Vajrapāṇi both display the Vajra symbol; Vairocana whose recognition symbol is the discus, shares it with his Śakti Locanā (Fig. 4) and his Bodhisattva Samantabhadra; Amoghasiddhi has the viśva-vajra as his symbol and so has his Śakti Tārā (Fig. 5) and his Bodhisattva Viśvapāṇi. Ratnasambhava has the jewel symbol and so has his Śakti Vajradhātīśvarī (Fig. 6, Pl. 180). About the Śaktis, there seems to be some controversy. Vajradhātīśvarī is regarded as the Śakti of Vairocana by many scholars. Gordon considers Vajradhātīśvarī to be the Śakti of Vairocana, Locanā of Akṣobhya, and Māmakī, that of Ratnasambhava. As regards Pāṇḍarā and Tārā, there seems to be an agreement between the two schools.

These Dhyāni Buddha Śaktis are rarely carved. In the Ellora Caves, they appear only in Cave No. 12. They are also carved in Cave No. 7 at Aurangabad.

JĀÑGULI (MANASĀ) (Fig. 36, Pl. 181)

The Buddhist serpent goddess Jāñgulī can be recognized by the serpent which decorates her head-dress, the sarpa-kuṇḍalas (coiled cobra earrings) and the sarpa-mekhala (serpent waistband), etc. She can cure snake-bites and even prevent them. The *Sādhanamālā* says that she is as old as the Buddha himself. According to Mahāyāna texts, the secret of Jāñgulī and the mantra (spell) of her worship are said to have been imparted to Ananda by Lord Buddha himself. Four Sādhanas give elaborate mantras for the extraction of poison from the snake-bitten. Her images are found in Tibet and China.

The worshipper should mediate himself as Ārya Jāñgulī who is all white in complexion, four-armed, one-faced, wears the jaṭā mukuṭa and a white scarf. She is decked in white ornaments of gems and white serpents and rests on an animal. She plays on the vīṇā with the two principal hands, carries the white snake in the second left and exhibits the protection mudrā with the second right, and is radiant like the moon.

Dr. Asutosh Bhattacharyya, in an article in *Folk-lore*, has traced the history of serpent worship in India. In the process of Aryanizing the non-Aryans, the Aryans accepted a number of non-Aryan beliefs. The worship of the serpent-goddess was one such belief. In the eastern

provinces of India (Bengal, parts of Bihar, Assam) and the Deccan, the indigenous worship continued. Here the serpent-goddess took anthropomorphic form. The Tantric school of Buddhism preached the worship of a serpent-goddess called Jāñgulī. According to the Mahāyāna texts, her worship is very ancient. In Mayurbhanj, N. N. Vasu found a number of stone images of Jāñgulītārā. In the *Harṣacharita*, Bāṇabhaṭṭa refers to her as Jāñgulikā. In Bengal, her worship was prevalent till the eighth century A.D. The worship of Jāñgulī runs thus:

'I adore Jāñgulī, daughter of Śankara, remover of poison and born of a lotus. She is of golden appearance, handsome looking, lotus-faced, dazzling, endowed with the crest of mighty serpents, full of snakes, possessed of divine splendour.'

The Buddhist goddess Jāñgulī changed her name to Manasā under Hindu influence. But in parts of Bengal, even today she is worshipped as Jāñgulī.

The worship of Jāñgulī was prevalent in the Deccan too. Her symbol is the snake or vīṇā. Sometimes her vehicle is the snake.

CUṆḌĀ (Pls. 183-184)

Under the polytheistic influence of Vajrayāna Buddhism, numerous gods and goddesses, minor and major, appeared in the Buddhist pantheon. This craze ultimately reached such a stage that even Virtues were given anthropomorphic forms. This is how the Pāramitā goddesses were born. This is also how the Vaśitā goddesses symbolizing the spiritual disciplines and the Bhūmis representing the spiritual spheres and the Dhāriṇīs representing the sacred mantras came into existence (see under 'Philosophical Deities'). As soon as these were given human form, they were given cognizances and were affiliated to the Kuleśas.

The *Niṣpannayogāvalī* gives a list of twelve Dhāriṇīs. These are: 1. Sumati, 2. Ratnolkā, 3. Uṣṇīṣavijayā, 4. Mārī, 5. Parṇaśabarī, 6. Jāñgulī 7. Anantamukhī, 8. Cuṇḍā, 9. Prajñāvardhanī, 10. Sarvakarmāvaraṇaviśodhanī, 11. Akṣayajñānakaraṇḍā and 12. Sarvabuddhadharmakoṣavatī. All these Dhāriṇīs are affiliated to the Kuleśa Amoghasiddhi.

In the *Niṣpannayogāvalī*, and the *Manjuvajra Maṇḍala*, Cuṇḍā is assigned to the Dhyānī Buddha Vairocana.

It was supposed that if the Dhāriṇī mantras were repeatedly chanted with deep concentration and faith, out of the vibrations of these chantings, the deity would take concrete form and would remain with the Sādhaka (disciple), who would thereupon attain Siddhi (Enlightenment).

The goddess Cuṇḍā was thus the anthropomorphic form given by the Tantrayānists* to the Cuṇḍā Dhāriṇī. Cuṇḍā is also known by several other names like Cundrā, Canda, etc. She is first mentioned in the *Mañjuśrīmūlakalpa* written in about A.D. 200. This work refers to her as Candrā. The *Guhyasamāja*, a work of about A.D. 300, which is assigned to Asaṅga, calls her Cuṇḍavajrī. She also finds a mention in the *Sikṣāsamuccaya* of Śāntideva.

Three Sādhanas of the *Sādhanamālā* are devoted to her worship. They describe how worship to her is to be offered. But the significance of worshipping her is nowhere stated. She is two, four or six-handed and holds a bowl in two hands.

The mantra of Cuṇḍā is: 'Om Chale Chule Cuṇḍā svāhā.'

TĀRĀ (Fig. 5, Pls. 169,182, 188, 189)

In early Aryan worship, the male gods alone had importance. From the Vedic period down to the period of the *Gṛihya-sūtras*, no goddess of any importance is mentioned. Rudrāṇī, Bhavānī or Umā are mentioned, but only in a subordinate context. In the *Mahābhārata*, however, Kṛishṇa advises Arjuna to offer prayers to Umā for achieving success in battle. Kṛishṇa was thus the first to stress the importance of the Female Principle in worship.

In Mahāyāna worship too, there was a period when the Male Principle was exclusively adored. With the coming of Ārya Asaṅga, however, in the 4th century A.D., a change took place in Mahāyāna worship. It was Asaṅga who enunciated the philosophy of Tantrism and thus the philosophy of Śūnyatā became grafted to Mahāyāna. About this, there is much controversy. Bhattacharyya, Keith and many others regard Asaṅga as the founder of Tantrayāna. Sahu disputes this (see *Buddhism in Orissa* by N. R. Sahu, pp. 123-127). The adoration of the Female

* Followers of Tantric Buddhism (Tantrayāna).

Principle was introduced in Buddhism in the form of the goddess Tārā. In the 7th century A.D., she took two distinct forms—White Tārā and Blue Tārā. In the succeeding centuries, her forms increased, making in all 21 Tārās.

By the 7th century A.D., with the open introduction of Śakti worship, White Tārā was declared to be the Śakti of Avalokiteśvara. In the course of time, as the teachings of the Tantrayāna spread, the belief became general that a god was more likely to answer prayers when worshipped in company with his Śakti. This led to the making of the Yab-Yum images.

Getty tells us that Tārā was enrolled among the Northern Buddhist gods in the 6th century. Yuan Chwang informs us that there were many statues of her in Northern India. In the centuries that followed, her worship became very popular and it spread to Java during the Pāla period.

Tārā is derived from the root 'tar' (to cross). Tārā helps to cross the 'Ocean of Existence.' The Tibetan translation of her means 'Saviouress.' The Tārā-Dhāraṇī is very popular in Tibet.

The White Tārā and the Green Tārā are two important and distinct goddesses. The symbol of the former is the full-blown lotus while that of the latter is the utpala (water-lily) with the petals closed. The former represents 'day' and the latter 'night.' Getty says that this symbolizes 'the willingness of Tārā to soothe human suffering by day as well as by night.'

The White Tārā is regarded as the consort of Avalokiteśvara. Her right hand is in the boon-giving pose and the left holds the stalk of a full-blown lotus. When Tārā appears as the Śakti of Amoghasiddhi, she is shown seated in the paryaṅkāsana with her right hand in the boon-giving pose and the left holding a viśva-vajra over a lotus.

According to Hirananda Sastri, the cult of Tārā originated in Tibet.

Tārā holds a position of considerable eminence in the Buddhist pantheon. She is a Saviour Goddess, a Deliveress. She is the Śakti of Avalokiteśvara as Umā is that of Maheśvara. In the Tantrayāna, Śakti assumed great importance. The male god was to be approached through his Śakti. Tārā was now conceived as the Mother Goddess. The *Lalitopākhyāna* of the *Brahmāṇḍa Purāṇa* refers to a goddess Tārā as 'Tārāmbā,' which means 'Tārā the Mother.' She is referred to as 'Tārā nāma mahāśaktiḥ.' It is interesting to note that in Hindu literature, she is referred to as a sea-goddess.

'Tārā, the mother, who can control the rush of waters, is the chief of those śaktis who navigate or guide the boats and have dark complexion.'

Hirananda Sastri states that no images of Tārā dating before the 6th century A.D. are known. The earliest epigraphic reference to her is made in a Nagari inscription of A.D. 778 of Chandi Kalasan in Java, which talks of a Śailendra prince doing homage to her.

MAHĀMĀYURI (Pls. 181, 190)

The worship of Mahāmāyūri was very popular in India, Nepal, Tibet, China and Japan. Mahāmāyūri is the deification of a Magic Formula for curing snake-bites. The Buddha himself is said to have been the author of this charm. The Jātakas narrate the story of the Buddha having been a Golden Goose in one of his previous births. He gave a golden feather to his family from time to time to enable them to live in comfort. The goddess Mahāmāyūri carries a golden peacock feather in one of her hands.

Mahāmāyūri is affiliated to the Dhyāni Buddha Amoghasiddhi. She bears his image in the crown and is three-faced and six-armed. If she does not bear the image of Amoghasiddhi in the crown and is figured alone, she is represented as yellow in colour, one-headed, and two-armed. In her right hand she holds a peacock's feather, while the left hand is held in the varada mudrā. The *Sādhanamālā* describes only the three-headed and six-headed forms of Mahāmāyūri. Gordon describes three forms of her which are usually portrayed in Tibet. Her mantra as given in the *Sādhanamālā* is: 'Om! Mahāmāyūri Vidyārājñau hūṁ hūṁ phat phat svāhā.'

Mahāmāyūri very frequently appears in a triad with Sitātārā and Mārīcī. In another triad she appears with Jāṅgulī and Ekajaṭā. As Queen of the Magic Art, she is shown three-faced and six-handed or eight-handed. In Nepal she is looked upon as chief of the Five Protectresses (Pañcharakshās). In Japan, she is called Kujaku Myo-o.

SARASVATI (Figs. 39-42, Pl. 165)

Under the influence of Vajrayāna, a number of Hindu gods were assimilated into the Buddhist

pantheon. Of these, Gaṇeśa and Sarasvatī were the most important. Several Sādhanas in the *Sādhanamālā* are assigned to them.

Sarasvatī is the name of a river which is no longer in existence. It was on the banks of this ancient river that the early Āryans made their settlements. The Vedic civilization of this time was based on offerings and sacrifices. Many of the Vedic hymns were composed on the banks of this river. In the *Rig-Veda*, the goddess is mentioned as the manifestation of a river called Sarasvatī. She is said to have refreshed Indra in his labours (R. V. 131). Gradually she became identified with the Vedic Goddess Vāk. The *Matsya-Purāṇa* tells us as to how Brahmā consorted with Sarasvatī. Brahmā fell in love with her and it was out of a desire to look at her continuously that he got five faces, one of which was later cut off by Rudra. The *Rig-Veda* (X-61.5.7), the *Maitrayaṇi Saṁhitā*, the *Śatapatha Brāhmaṇa* and the *Aitareya Brāhmaṇa* develop the story of this incest.

In the Purāṇic period the river Sarasvatī was deified. She became the Goddess of Learning.

Among the many Hindu gods and goddesses borrowed by the Buddhists, Sarasvatī is the most important. In the Vajrayāna pantheon, her popularity increased. Since she was the Hindu goddess of learning, she was associated with Mañjuśrī, the Buddhist God of Transcendental Wisdom. As she was the consort of Brahmā, she became the Śakti of Mañjuśrī. The Sādhana of Sarasvatī says that her worship confers wisdom and learning on the Sādhaka. She is also worshipped as a goddess of music and poetry.

The Buddhist Goddess of Wisdom was Prajñāpāramitā. Under Tāntric influence, she was replaced by Sarasvatī. It is interesting to note that at Ellora, there is not a single sculpture of Prajñāpāramitā. It is obvious that here she has been replaced by Sarasvatī. This was not difficult as both the deities confer learning, intelligence and memory. Sarasvatī became so popular in the course of time that her worship penetrated into China and Japan.

Various forms of her are described in the *Sādhanamālā*. As Mahāsarasvatī, she shows the boon-giving mudrā in the right hand and holds a white lotus in the left. She is surrounded by four deities identical in form to herself. As Vajravīṇā Sarasvatī, she holds a vīṇā in her two hands. As Vajraśāradā she sits on a white lotus. In her crown is a moon. She is three-eyed and carries a book in the left hand and a lotus in the right. As Vajrasarasvatī, she holds the Prajñāpāramitā manuscript on a lotus in the left hand.

The mantra of Sarasvatī tells us that the Sādhana of Ārya Sarasvatī confers upon the disciple Prajñā (wisdom), Medha (memory) and Buddhi (intelligence). It is in this form that Sarasvatī is associated with Mañjuśrī, the first Buddhist Bodhisattva.

In India and Tibet, Sarasvatī is generally shown seated, holding with her two hands the vīṇā. In Tibet, she holds the vajra sometimes. Sarasvatī may have one face and two arms, in which case her right hand is usually in the boon-giving mudrā, while the left holds a white lotus. She has a Tantra form in Tibet which is red, with three faces, six arms, a war-like pose and Tantra attributes. The Japanese goddess Benten is looked upon as a manifestation of Sarasvatī. Ellora has three sculptures of Ārya Sarasvatī.

BHṚKUṬI (Pls. 182, 191)

The Sādhana of Bhṛkuṭi says that she is affiliated to the Dhyāni Buddha Amitābha. The Sādhana of Avalokiteśvara (as Khasarpaṇa) informs us that Bhṛkuṭī accompanies him along with Tārā, Sadhanakumāra and Hayagrīva.

Avalokiteśvara as Rakta-Lokeśvara is again accompanied by Bhṛkuṭī and Tārā. When Bhṛkuṭī accompanies Khasarpaṇa one of the two right hands is raised in the attitude of bowing, while the other carries the rosary. The two left hands carry the trident and the vase.

Getty describes her as 'the goddess that frowns.' As a matter of fact, in Tibet she is called '"K" rognyer-can-ma' (she whose face is wrinkled with anger). In Mongolia, she is called 'kilingtu eke' (the angry mother).

In the north, i.e., in Tibet, Mongolia, Japan, etc., it is the violent form of Bhṛkuṭī that is more commonly portrayed. In these sculptures or bronzes, the lower right hand is held in the boon-giving attitude, sometimes also holding a lotus, while the upper holds a rosary. In the left hands, she holds a tridaṇḍa (triple staff) and a vase. If she accompanies Amoghapāśa, a form of Avalokiteśvara, she is shown standing. Foucher has translated a Sādhana of her, in which Bhṛkuṭī stands reclined. As Blue Tārā, Bhṛkuṭī has three heads and six arms. She is shown standing some-

times, with legs crossed and a frown on her face. One of her right hands is in the protection attitude, the other holds a rosary, and the left hand holds a trident and a vase.

Two Sādhanas in the *Sādhanamālā* are devoted to Bhṛkuṭī. In the first Sādhana she is described thus: 'The goddess Bhṛkuṭī should be conceived as four-armed, one-faced and yellow in colour, three-eyed and as blooming with youth. She shows the boon-giving hand-pose and the rosary in the two right hands, and carries the tridaṇḍi (triple staff) and the kamaṇḍalu (vase) in the two left. Her crown is stamped with the effigy of Amitābha. She sits on the orb of the moon over a lotus. Thus meditating . . . .'

The other Sādhana of Bhṛkuṭī describes her as wearing a jaṭā mukuṭa. Her mantra as given in her Sādhana is: 'Oṁ Bhṛṁ svāhā.'

HĀRITI AND PĀÑCIKĀ
(Pls. 185-187)

There are many legends concerning Hāritī. She was the sister of Yaksha Śātagiri, the Protector of Rajagṛiha. Her name was Abhirati. She became the wife of Pāñcikā, the son of Pāñchāla, the Yaksha Protector of Gandhara. The marriage proved very fruitful and Abhirati became the mother of 500 children. Her youngest and most favoured son was Priyaṅkara.

Abhirati was, however, very fond of eating children. She began making a feast of the children of Rajagṛiha. This earned her the name 'Hāritī' which meant the 'Stealer of Children.'

There were lamentations all over Rajagṛiha as Hāritī continued her feast. The people ultimately approached the Buddha and requested him to save their children from Hāritī. The Buddha carried away Priyaṅkara, the youngest child of Hāritī. The Yakshi could not find her Priyaṅkara anywhere in the house. She then began a search all over the world, but without success. Ultimately she came to the Buddha and requested him to restore her lost child to her. The Buddha said, 'O Hāritī! Why do you grieve so much if only one of your 500 children is lost? You had no pity when you devoured the children of the people of Rajagṛiha.' Hāritī repented her folly and agreed to follow the precepts of the Buddha. She agreed to give up eating human flesh. At this, there was great rejoicing in Rajagṛiha.

In return, the people promised to keep Hāritī and her children supplied with food on the advice of the Buddha. Therefore, in all the viharas (monasteries) of Northern India, in Nepal and the North, the practice started of setting apart a part of their food for Hāritī and her 500 children. Yuan Chwang and I-tsing found an altar dedicated to Hāritī in all the viharas of Northern India.

In sculptures, Hāritī is usually shown seated and sometimes standing. She is usually seated with a child at her breast or on her lap. She is accompanied by five children, which probably stand for her 500 children. She carries in one hand a pomegranate, the symbol of fecundity. Hāritī occupies an important position in Buddhist literature. She stands as a symbol of the concept of Motherhood.

She became popular in India, Nepal, Tibet, China, Java, and Turkistan. In Gandhara sculptures she wears no crown. Her hair is, however, arranged like a mukuṭa. The Chandi Mendut of Java has a sculpture of her, seated on a throne, holding a child to her breast. A Central Asian fresco shows her with an elaborate hair-do. Weddell has described a Tibetan Sādhana of her, where she is described as red in colour, with a nakula (mongoose) in her hand. A Tibetan image of her shows her seated on a double-petalled lotus, with legs folded. She is two-handed. Her right hand holds a child to her bare breast and is in the boon-giving mudrā. The left hand presses a mongoose to the breast and holds a bowl of jewels.

Hāritī is usually accompanied by her consort Pāñcikā. Her husband Pāñcikā belongs to the army of Kubera, and is a general. In Gandhara sculptures, he holds a lance in his right hand and a money bag in the left. In Northern and Western Indian sculptures, the lance disappears. A number of Hāritī—Pañcikā sculptures are depicted at Ajanta and Ellora.

THE PHILOSOPHICAL DEITIES

The *Niṣpannayogāvalī* mentions a number of goddesses of a subsidiary nature. These have an important place in the Buddhist pantheon. These are Pāramitās, Vaśitās, Bhūmis, and Dhāriṇīs. Each of these comprise twelve in number. All these have been given anthropomorphic form with their distinguishing iconography. The Pāramitās are perfections of cardinal virtues, the Vaśitās are

spiritual disciplines, the Bhūmis are spiritiual spheres, the Dhāriṇīs are sacred chains of words (mantras), the four Pratisaṁvits are branches of logical analysis. It is not customary to represent these deities in sculpture or painting. But the Chinese collection in Peking contains their statuettes, and so is unique.

The Twelve Pāramitās: Buddhism lays great emphasis on 'shila' or conduct. Men must cultivate virtue. A number of stories connected with the life of the Buddha narrate as to how in each of these previous lives the Buddha cultivated one virtue to perfection. These virtues that men must cultivate, were deified and given human form by the Vajrayānists in their craze for iconic worship. Of the several Pāramitā deities, Prajñāpāramitā became very popular with the Buddhists. She symbolises transcedental intuition. The Chinese collection has a representation of all these Pāramitā goddesses and these show the influence of the *Niṣpannayogāvalī.*

The twelve Pāramitās are: Ratnapāramitā, Dānapāramitā, Śīlapāramitā, Kṣāntipāramitā, Vīyapāramitā, Dhyānapāramitā, Prajñāpāramitā, Upāyapāramitā, Praṇidhānapāramitā, Balapāramitā, Jñānapāramitā, and Vajrakarmapāramitā.

Twelve Vaśitā Goddesses: For the spiritual liberation of man, discipline is essential. The Vaśitā goddesses are disciplines which help the process of such regeneration. They emanate from the Dhyāni Buddha Amitābha of the Lotus family and are mentioned in the *Niṣpannayogāvalī.* All these deities have been given human form and are faithfully represented in metal statuettes in the Chinese collection at Peking.

The twelve Vaśitā goddesses are: Ayurvaśitā, Cittavaśitā, Pariṣkāravaśitā, Karmavaśitā, Upapattivaśitā, Ṛddhivaśitā, Adhimuktivaśitā, Praṇidhānavaśitā, Jñānavaśitā, Dharmavaśitā, Tathatāvaśitā, and Buddhabodhiprabhāvaśitā.

Twelve Bhūmis: The Bhūmis are spiritual spheres through which a Bodhisattva has to move to reach Buddhahood. A Bodhisattva has to cultivate many virtues and qualities in his quest for Buddhahood. The Bhūmis are arranged in order, one upon the other, in an ascending order of virtue. When the highest Bhūmi is reached, the Bodhisattva attains Buddhahood. The Bhūmis were originally ten in number. The Vajrayānists added two and made it twelve. They are described in the *Niṣpannayogāvalī* and are represented in China.

The twelve Bhūmis are: Adhimukticharyā, Pramuditā, Vimalā, Prabhākarī, Archiṣmatī, Sudurjayā, Abhimukhī, Durāṅgamā, Achalā, Sādhumatī, Dharmameghā, and Samantaprabhā.

Twelve Dhāriṇīs: Tantrayāna developed a very considerable amount of literature to assist the spiritual liberation of its followers. The Dhāriṇīs form one class of such literature. The Dhāraṇīs 'are mostly unmeaning strings of words which are required to be kept in memory, so that they may be repeated at will for the purpose of developing psychic powers.' The Dhāriṇīs emanate from the Dhyāni Buddha Amoghasiddhi of green colour.

The twelve Dhāriṇīs are: Sumati, Ratnolkā, Uṣṇiṣavijayā, Mārī, Parṇaśabarī, Jāñgulī, Anantamukhī, Cuṇḍā, Prajñāvardhanī, Sarvakarmāvaraṇaviśodhinī, Akṣayajñānakaraṇḍā, and Sarvabuddhadharmakoṣavatī.

Four Pratisaṁvits: The Pratisaṁvits are branches of logical analysis known as Dharma (nature), Artha (analysis), Nirukti (etymological analysis) and Pratıbhana (context). These were deified by the Vajrayānists and given anthropomorphic form.

The four Pratisaṁvits are: Dharma Pratisaṁvit, Artha Pratisaṁvit, Nirukti Pratisaṁvit, and Pratibhāna Pratisaṁvit.

THE MINOR DEITIES AND THEIR ICONOGRAPHY

GUARDIANS OF THE GATES

The Buddhist Guardians of the Gates or the Quarters owe their origin partially to their Hindu counterparts. Their origin is described in the Buddhist work *Guhyasamāja.* These guard the four principal quarters, the four intermediate quarters and the top and the bottom quarters. They are repeatedly mentioned in the Sādhanas. In the *Niṣpannayogāvalī*, they are always present and their positions are always the same. They help protect the Teachings of the Lord. These Guardians are represented alone or with their Śaktis in Yab-Yum (close embrace). Frequently, they appear in violent forms.

SIX GODDESSES OF DIRECTION

These six goddesses preside over the four cardinal directions and the top and bottom quarters. Their forms are described in the *Niṣpannavogāvalī* and the *Sādhanamālā.*

EIGHT USNISA GODS

The Uṣṇiṣa gods are not gods of direction, yet they are placed in the four principal and four intermediate quarters. They show symbols similar to the Dhyāni Buddhas, and their statues are found in China. The *Niṣpannayogāvalī* describes these gods. They are all two-armed and one-faced. They are richly ornamented and sit on human beings.

THE FIVE PROTECTRESS (PANCHARAKSHA) GODDESSES

The Pañcharakshā goddesses are worshipped as a group and also individually. They are popular among the Mahāyāna Buddhists of Nepal. *Pañcharakshā* manuscripts illustrating these deities are common in most Nepalese Buddhist homes. Their worship is supposed to confer long life. They protect men from evil spirits, disease, famines and from all possible damages that may befall mankind. They save men from illnesses and adversities of all kinds. The Pañcharakshā Maṇḍala is described in the *Niṣpannayogāvalī* and the *Sādhanamālā*.

TARAS OF FIVE COLOURS

Tārā is the saviour goddess who helps mankind cross the Ocean of Existence. Her worship is very common as she is supposed to protect her devotees from all kinds of dangers. In their most common form, they exhibit the varada mudrā (boon-giving attitude) with the right hand and carry a lotus in the left hand.

EIGHT GAURI GROUP

These goddesses, popularly worshipped by the Vajrayānists, are described in the *Niṣpannayogāvalī* and the *Sādhanamālā*. All these goddesses are 'violent in character with fearful appearance and ornaments, and garlands of heads. They dance in pratyālīdha and show the raised index finger with clasped fist against the chest' as the common gesture.

FOUR DANCE DEITIES

The *Sādhanamālā* and the *Niṣpannayogāvalī* describe these four dance deities very frequently. They are violent in character, wear a garland of severed heads and dance in pratyālīdha. Their common gesture is the tarjanī mudrā against the chest.

FOUR MUSICAL INSTRUMENTS

The Buddhists have also deified the musical instruments. They are described as 'nude, violent in appearance, wearing garlands of skulls and severed heads and dancing in pratyālīdha. They display the different instruments as their special symbols.'

FOUR DOOR GODDESSES

The Vajrayāna Buddhists have deified the door planks, the lock, the key and the curtain since these protect the house from thieves. They are described in the *Niṣpannayogāvalī* as nude 'and, dancing in pratyālīdha with fearful appearance.'

THE DAKINIS

The lesser goddesses called Dākiṇis can confer superhuman powers or Siddhi, and so worship is offered to them. They are either pacific or angry.

The Buddhists too have Eight Mothers, Goddesses of the Four Seasons, the Twelve Jewel Goddesses, etc.

HINDU GODS IN VAJRAYĀNA BUDDHISM

Buddhism being a religion of Indian origin, could not avoid the impact of Hinduism. As the Hindus made Buddha the ninth incarnation of Vishṇu—though not a very flattering one—the Buddhists bodily lifted a number of gods and goddesses from the Hindu pantheon and incorporated them into their own. In the Buddhist pantheon they naturally play subordinate roles, like attending on the Buddha. But more frequently they were called upon to fill in more degrading roles. Many times they were used as vehicles by minor Buddhist deities and often they were trampled upon by others. Vishṇu, Śiva, Gaurī, were all trampled upon in this manner by aggressive and violent Buddhist deities. Some others were more fortunate, viz., Sarasvatī and Gaṇapati. As these Hindu gods were incorporated into the Buddhist pantheon, they became affiliated to the various Kuleśas—the Dhyāni Buddhas. Thus they were fully converted to Buddhism, so much so that they came to be represented in the purely Buddhist atmosphere of China. Many of these Hindu gods are represented in the Chinese Buddhist collection at Peking. These gods are described in the *Niṣpannayogāvalī* and the *Sādhanamālā*.

DHYANI BUDDHAS

	AMITABHA	AKSOBHYA	VAIROCANA	AMOGHASIDDHI	RATNASAMBHAVA (Fig. 8)
Mudrās & Symbols	Lotus symbol. Two hands on lap in attitude of meditation (dhyāna); holds a bowl	Symbol—thunderbolt Mudrā—touching the earth (Bhūsparśa) *If eight:* *R.h.*—thunderbolt, discus, lotus *L.h.*—bell, jewel, sword Two principal hands embrace Śakti	Mudrā—dharmachakra (attidude of preaching Dharma or Doctrine) Symbol—discus (wheel) Two hands hold thunderbolt and in dharmachakra pose. Two in attitude of meditation; two right hands hold rosary and arrow; two left hands hold discus and bow	Mudrā—attitude of protection (abhaya). Symbol—thunderbolt (viśva-vajra). *R.h.*—abhaya *L.h.*—dhyāna holding viśva-vajra	*R.h.*—boon-giving attitude (varada) *L.h.*—in attitude of meditation (dhyāna) holding Cintamani jewel Symbol—jewel
Colour	Red	Blue	White	Green	Yellow
Vehicle	Peacock	Elephant	Lion or dragon	Eagle (Garuda)	Lion
Āsana	Dhyāna	Vajraparyaṅka (Adamantine seat)	—	Meditation (dhyāna)	Meditation (dhyāna)
Śakti	Pāṇḍarā	Māmakī or Locanā	Locanā, Vajradhātīśvarī or Tārā	—	Vajradhātīśvarī or Māmakī
Hands	Two	Two or eight	Two or eight	Two	Two

THE MORTAL (MANUSHI) BUDDHAS

	KRAKUCCHANDA	KANAKAMUNI	KASYAPA	SAKYASIMHA (Gautama)	MAITREYA (Future Buddha) (fig. 10)
Mudrās and Symbols	Two hands in attitude of meditation (dhyāna) No symbol	*R.h.*—protection (abhaya) *L.h.*—meditation (dhyāna) No symbol	*R.h.*—boon-giving attitude (varada) *L.h.*—vitarka pose	Mudrās: (1) dharmachakra (preaching attitude); (2) meditation; (3) earth-touching attitude (bhusparśa) or boon-giving attitude (varada). Symbol, bowl	Preaching attitude, vase or wheel; Stupa in headdress or on forehead
Colour	—	—	Yellow	Gold	Yellow
Āsana	Meditation attitude, seated on lotus	Meditation (dhyāna); seated on lotus	Meditation; seated on lotus	Meditation (dhyāna); seated on lotus	Standing or seated

BODHISATTVAS

	SAMANTABHADRA (Fig. 7)	AKSAYAMATI (Fig. 11)	KSITIGARBHA (Fig. 12)	AKASAGARBHA (Fig. 13)	GAGANAGANJA (Fig. 14)	RATNAPANI (Fig. 15)
Symbols	Jewel	Sword or jar	Kalpa tree or jar	Jewel	Kalpa tree	Jewel or the moon
Mudrā	*R.h.*—boon-giving *L.h.*—sword on lotus	*R.h.*—boon-giving *L.h.*—clenched against chest	*R.h.*—earth-touching *L.h.*—lotus with the wish-giving tree (kalpavriksha)	*R.h.*—jewels *L.h.*—Cintāmaṇi jewel	*R.h.*—up towards sky *L.h.*—placed on hip, holds thunderbolt	*R.h.*—jewel *L.h.*—disc of moon on lotus
Colour	Yellow or blue	Golden yellow or white	Yellow or green	Green	Yellow or red	Green
Hands	Two or six	Two	Two	Two	Two	Two
Other forms	(1) *R.h.*—bunch of jewels *L.h.*—on hip (2) Six-handed *R.h.*—thunderbolt, chopper and battle-axe *L.h.*—bell, skull-cup and head of Brahmā	(1) *R.h.*—sword *L.h.*—protection pose and lotus (2) Holds in two hands bowl containing nectar of knowledge	(1) Jar and protection pose	(1) Cintāmaṇi jewel, and boon-giving attitude	(1) *R.h.*—Cintāmaṇi jewel *L.h.*—bowl from which is suspended Kalpa tree (2) Blue lotus and boon-giving pose with both hands (3) dharmagañja on lotus *L.h.*—on hip	—

	GANDHAHASTI (Fig. 25)	JNANAKETU (Fig. 26)	BHADRAPALA	SARVAPAYANJAHA	AMOGHADARSIN (Fig. 28)	SURANGAMA (Fig. 27)	VAJRAPANI
Symbols	Elephant's trunk or conch	Flag with Cintāmaṇi jewel	Jewel	Act of removing sin or goad	Lotus	Sword	Thunderbolt
Mudrā	*R.h.*—boon-giving pose *L.h.*—trunk of an elephant on lotus or conch	*R.h.*—fag with jewel *L.h.*—boon-giving	*R.h.*-boon-giving *L.h.*-jewel	With two hands displays act of removing all sins	*R.h.*—lotus *L.h.*—clenched and rests on hip	*R.h.*—sword *L.h.*—clenched and rests on hip	*R.h.*—protection attitude *L.h.*—thunderbolt
Colour	Green or whitish green	Yellow or blue	Red or white	White	Yellow	White	White
Hands	Two	Two	Two	Two	Two	Two	Two
Other forms	*R.h.*—conch containing sandal paste *L.h.*—clenched left hand on hip	*R.h.*—flag with jewel *L.h.*—clenched left hand on hip	*R.h.*—jewel *L.h.*—clenched hand resting on hip	With both hands carries elephant goad	—	—	—

BODHISATTVAS (*Contd.*)

	SAGARMATI (Fig. 16)	VAJRAGARBHA (Fig. 17)	AVALOKITESVARA	MAHASTHAMAPRAPTA (Fig. 18)	CHANDRAPRABHA (Fig. 19)	JALINIPRABHA (Fig. 20)
Symbols	Sea-wave or conch	Book-Dashabhumika Scripture	Lotus	Six lotuses or sword	Moon on lotus	Sun-disc
Mudrā	Both hands outstretched and fingers displaying sea-waves	*R.h.*—thunderbolt *L.h.*—book	*R.h.*—boon-giving attitude *L.h.*—holds lotus	*R.h.*—boon-giving *L.h.*—bunch of six full-blown lotuses	*R.h.*—boon-giving *L.h.*—disc of moon on lotus	*R.h.*—boon-giving attitude *L.h.*—disc of sun on lotus
Colour	White	Blue	White	White or yellow	White	Red
Hands	Two	Two	Two	Two	Two	Two
Other forms	*R.h.*—conch *L.h.*—sword marked with thunderbolt	*R.h.*—blue lotus *L.h.*—clenched left rests on hip	—	*R.h.*—sword *L.h.*—lotus	(1) *R.h.*—discus marked with thunderbolt *L.h.*—disc of moon on lotus (2) *R.h.*—moon on lotus *L.h.*—clenched and on hip	(1) *R.h.*—sword *L.h.*—disc of sun on lotus (2) *R.h.*—cage with thunderbolt mark *L.h.*—clenched and on hip

	AMITAPRABHA (Fig. 21)	PRATIBHANAKUTA (Fig. 22)	SARVASOKATAMONIRGHATAMATI (Fig. 23)	SARVANIVARANAVISKAMBHI (Fig. 24)	MAITREYA (Fig. 10)	MANJUSRI (Fig. 29)
Symbols	Jar	Whip	Staff	Sword and book	Nāgakesara flower	Sword and book
Mudrā	*R.h.*—jar of nectar on crown of head *L.h.*—clenched and on hip	*R.h.*—whip *L.h.*—clenched and placed on lap	*R.h.*—staff *L.h.*—clenched and placed on hip	*R.h.*—thumb and index finger joined together in clenched hand, displaying act of pacification *L.h.*—earth-touching attitude	Two principal hands—preaching attitude *R.h.*—boon-giving *L.h.*—twig of Nāgakesara flower	Six arms *R.h.*—sword, boon-giving and arrow *L.h.*—Prajñāpāramitā book, blue lotus and bow
Colour	White or red	Yellow, green or red	Whitish yellow or yellow	White or blue	Golden yellow	Golden
Hands	Two	Two	Two	Two	Two or four	Two, four or six
Other forms	(1) holding jar in two hands (2) *R.h.*—double lotus *L.h.*—jar on lotus	(1) *R.h.*—whip *L.h.*—sword on lotus (2) *R.h.*—crown on lotus *L.h.*—clenched and placed on hip	(1) with two hands, joining palm to palm, displays attitude of striking (2) *R.h.*—thunderbolt with 5 thongs *L.h.*—javelin (Śakti)	*R.h.*—boon-giving and jewel *L.h.*—boon-giving and jewel	*R.h.*—Nāgakesara flower *L.h.*—mendicant bowl	Sword and book
—						

BUDDHIST DEITIES

(Pls. 156-191)

DHYĀNI BUDDHAS AND MAJOR BODHISATTVAS

	VAJRADHARA Ādi-Buddha (Fig. 1)	VAJRASATTVA (Fig. 9)	AMITABHA (Fig. 21)	AKSOBHYA	VAIROCANA	AMOGHASIDDHI (Fig. 28)
Symbols	Thunderbolt and bell in two principal hands; two right hands carry sword and goad; two left hands carry skull-cup and noose	*R.h.*—thunderbolt *L.h.*—bell	Lotus symbol. Two hands in meditation pose	Thunderbolt. Touching the Earth attitude (Bhūsparśa)	Wheel. Attitude of preaching	Double thunderbolt Protection attitude
Vehicle	—	—	Peacock	Elephant	Lion or Dragon	Eagle
Hands	Six	Two	Two	Two or eight	Two or eight	Two
Āsana	Meditation	Meditation	Meditation	Adamantine pose*	?	Meditation

	RATNASAMBHAVA (Fig. 8)	MAITREYA (Fig. 10)	AVALOKITESVARA	MANJUSRI (Fig. 29)	VAJRAPANI	RATNAPANI (Fig. 15)	JNANAKETU (Fig. 26)
Symbols	Cintāmaṇi jewel	Preaching attitude *L.h.*—Nāgakeśara flower *R.h.*—boon-giving pose	Lotus *L.h.*—holds lotus *R.h.*—protection pose	Sword and book	*R.h.*—protection pose *L.h.*—thunderbolt	*R.h.*—jewel *L.h.*—disc of moon on lotus	*R.h.*—flag with jewel *L.h.*—boon-giving pose or resting on hip
Vehicle	Lion	—	—	—	—	—	—
Hands	Two	—	Two, four	Two, four or six	Two	Two	Two

* Vajraparaṅka or Vajrāsana. See page 109.

BUDDHIST GODDESSES (ŚAKTIS)

	LOCANA (Fig. 4)	MAMAKI (Fig. 3)	VAJRADHATISVARI (Fig. 6)	PANDARA (Fig. 2)
Dhyāni Buddha	Vairocana	Akṣobhya	Ratnasambhava	Amitābha
Colour	White	Blue	Yellow	Rose
Āsana	One leg pendant	One leg pendant	One leg pendant	One leg pendant
Symbols	Preaching attitude or vitarka and varada. Holds stem of lotus supporting a jewel	Carries stems of flowers, supporting a thunderbolt and skull-cup or two thunderbolts	Carries stems of flowers, supporting three peacock-feathers	Holds blue lotus

	TARA (Fig. 5)	BHRKUTI	JANGULI (Fig. 36)	EKAJATA	PARNASABARI
Dhyāni Buddha	Amoghasiddhi	—	—	—	—
Symbols	Double-vajra on lotus	*R.h.*—boon-giving pose and rosary *L.h.*—tridandi (staff with three horns) and vase	Protection attitude. Plays lute with principal hands. Serpent in second left or trident, peacock-feather and snake	*R.h.*—knife *L.h.*—skull-cup	*R.h.*—thunderbolt, battle-axe, arrow *L.h.*—tarjani with noose, cluster of leaves, bow
Vehicle	—	—	—	—	Vighnas (Gaṇeśa)
Colour	Green	Yellow	—	Blue	Blue
Hands	—	Four	Four	—	—
Āsana	One leg pendant	—	—	—	—
Misc.	Vitarka and varada. Carries stems of lotus, supporting double thunderbolt	—	—	—	—

	ARYA MARICI	CUNDA	MAHAMAYURI
Symbols	*R.h.*—needle *L.h.*—string	*R.h.*—boon-giving pose *L.h.*—book on lotus. Two other hands carry book on lotus	*R.h.*—peacock-feathers, arrow and boon-giving pose *L.h.*—jewel, bow and water-vessel on lap
Vehicle	Pig	—	—
Colour	Yellow	White	Green
Hands	Two	Two to twenty-six	Six

BODHISATTVA MANJUSRI—HIS FORMS

	VAJRARAGA	DHARMADHATU VAGISVARA	MANJUGHOSA	SIDDHAIKAVĪRA (Pl. 172)	VAJRANANGA	NAMASANGĪTI MANJUSRI (Fig 30)	VAGISVARA
Symbols	—	Bow, arrow, noose & goad, book & sword, bell & thunderbolt	Lotus in left hand. Preaching with 2 hands. Image of Akṣobhya in crown	*R.h.*—boon-giving pose *L.h.*—holds blue lotus	—	Bow, arrow, book & sword	Lotus (Utpala) *L.h.*—lotus *R.h.*—in graceful attitude
Mudrā	(Samādhi) Meditation	—	—	—	Two principal hands hold bow of flowers & arrow of lotus bud *R.h.*—sword & mirror *L.h.*—lotus & Asoka bough	—	—
Vehicle	—	—	Lion	—	—	—	Lion
Colour	White	Reddish white	Golden yellow	—	Yellow	Reddish white	Red or yellow
Āsana	Adamantine pose (vajraparyaṅka)	With one foot pendant (lalita)	—	Adamantine pose	Right foot raised (pratyālīḍha)	Adamantine pose	Right knee raised and left leg crossed (ardhaparyaṅka)
Hands	Two	Eight	Two	Two	Four or six	Four	
Faces	One	Four	One	One	—	Three	—
Misc.	Decked in princely ornaments	Displays the sentiment of passionate love	Decked in ornaments	Accompanied by four deities Jālinīprabha, Chandraprabha, Keśinī & Upakeśinī	Akṣobhya in jaṭā crown. Displays emotion of love for he is the Buddhist God of love	Decked in princely ornaments	— —
Other forms	—	Preaching attitude, arrow & vessel instead of noose & goad	—	—	—	—	—

BODHISATTVA MANJUSRI (*Contd.*)

	MANJUVARA (Pls. 171)	MANJUVAJRA (Fig. 31)	MANJUKUMARA	ARAPACANA	STHIRACAKRA	VADIRAT
Symbols	Prajñāpāramitā book on lotus	—	—	Book & sword	Sword	—
Mudrā	Preaching attitude	With two hands embraces his Śakti; sword, arrow, bow, lotus	*L.h.*—Prajñāpāramitā book, lotus, bow *R.h.*—sword, arrow, boon-giving pose	*R.h.*—sword *L.h.*—Prajñāpāramitā book held against chest	Boon-giving pose and sword	Preaching (vyākhyāna)
Vehicle	Lion	Sits on moon or lion	Animal	—	Sits on moon, supported by lotus	Tiger
Āsana	With one foot pendant (lalita)	Adamantine pose	—	Adamantine pose	—	Right knee raised left leg crossed (ardhaparyaṅka)
Colour	Golden yellow	Red or golden yellow	Red	White or red	White	—
Hands	Two	Six	Six	Two	Two	Two
Faces	One	Three	Three	One	One	One
Misc.	Displays sentiment of love	—	Displays sentiment of love Decked in princely ornaments	Four companions: Jālinīkumāra (or Suryaprabha) in front, Chandraprabha behind, Keśinī on right, Upakeśinī on left. Displays sentiment of passionate love	Companion : Śakti. Displays sentiment of passionate love. Decked in princely ornaments	Decked in various ornaments
Other forms	—	*R.h.*—sword, boon-giving, arrow *L.h.*—Prajñāpāramitā book, blue lotus and bow	—	—	—	—

BODHISATTVA AVALOKITESVARA—HIS FORMS

	SADAKSARI-LOKESVARA (Pls. 163-164)	SIMHANADA (Fig. 32)	KHASARPANA	LOKANATHA (Fig. 33)	HALAHALA
Symbols	Rosary & lotus	Sword on lotus Trident entwined by snake	Lotus	Lotus	—
Mudrā	Two hands in añjali mudrā clasped against the chest *R.h.*—rosary *L.h.*—lotus	—	*R.h.*—boon-giving pose *L.h.*—stem of lotus	*R.h.*—boon-giving pose *L.h.*—lotus	*R.h.*—varada, rosary, arrow *L.h.*—bow, lotus, and one touches Śakti
Vechicle	—	Lion	—	—	—
Āsana	—	Mahārājalila	Lalita or ardhaparyañka	With one foot pendant (lalitaparyañka or vajraparyañka)	—
Colour	White	White	White	White	White
Hands	Four	—	—	Two	Six
Faces	One	—	—	One	Three
Misc.	*On Right*—Maṇidhara with same colour & same hands. *On left*—Ṣadakṣarī. Mahāvidyā with identical form sitting on another lotus	Crown of matted hair Clad in tiger-skin No ornaments	*Companions :* Tārā in front, Sudhanakumāra on right, Bhṛkuṭi on west and Hayagrīva on north	Usually alone. Sometimes with Tārā & Hayagrīva	Amitābha in jaṭā crown. Decked in ornaments. Crescent & skull-cup on head. To right side of Hālāhala & his Śakti, trident entwined by snake and on left, skull-cup on lotus
Other forms	—	—	—	In Maṇḍala, accompanied by Maitreya, Kṣitigarbha, Vajrapāṇi, Khagarbha, Vishkambhin, Samanta-bhadra, Mañjughoṣa, Gaganagañja & Dhupā, Pushpā, Gandhā & Dipā (goddesses) & Vajrankuśi, Vajrapaśi, Vajrasphota & Vajraghaṇṭā (guardians of four gates)	—

BODHISATTVA AVALOKITESVARA (*Contd.*)

	PADMANARTTESVARA	HARIHARIHARIVAHANA (Fig. 34)	TRAILOKYAVASANKARA	RAKTA-LOKESVARA (Pls, 166-168)	MAYAJALAKRAMA
Symbols	Double lotus in all hands	—	Noose & goad	Noose, goad, bow & arrow	—
Mudrā	Double lotus in all the 18 hands	*R.h.*—Buddha, rosary & preaching pose *L.h.*—staff, deer-skin, vase	—	—	*R.h.*—drum, ritual wand, goad, noose, thunder-bolt, arrow *L.h.*—raised index finger, skull-cup, red lotus, the jewel, discus, bow
Vehicle	—	Lion, Eagle & Vishṇu	—	—	—
Āsana	Dancing in ardhaparyaṅk-āsana	—	Adamantine pose	Standing or seated	With left foot raised (pratyālīdha)
Colour	—	White	Red	Red	Blue
Hands	Eighteen	Six	Two	Four	Twelve
Faces	One	—	One	—	Five
Misc.	Amitābha in jaṭā crown. Right & left sides occupied by Tārā, Sudhana, Bhṛkuṭī and Hayagrīva. Decked in divine ornaments & dress	Lion is lowermost, on *it* rides Eagle. On back of Eagle rides Hindu god Vishṇu. On the shoulder of Vishṇu rides Lokeśvara Crown of matted hair	Decked in celestial garments & ornaments Limbs reddened by the intense sentiment of passion	Companions : Tārā on right & Bhṛkuṭī on left Holds red lotus in left hand, opens its petals with the right. Decked in ornaments	He is nude & wears a garland of heads — —

	NĪLAKANTHA	SUGATISANDARSANA	PRETASANTARPĪTA	SUKHAVATĪ LOKESVARA	VAJRADHARMA
Symbols	Bowl of jewels	—	—	—	Lotus
Mudrā	Two hands in meditation, hold skull-cup filled with gems	*R.h.*—varada, abhaya, rosary *L.h.*—lotus, water-pot, staff	1st pair of hands, varada 2nd pair, jewel & book 3rd pair, rosary & staff with three horns	*R.h.*—arrow, rosary, varada pose *L.h.*—bow, lotus. Third placed on thigh of Tārā	*L.h.*—lotus with 16 petals *R.h.*—causes lotus to blossom against chest
Vechicle	—	—	—	—	Peacock
Colour	Yellow	White	White	White	—
Āsana	Adamantine pose	—	—	Lalita (with one foot pendant)	Lalita
Hands	Two	Six	Six	Six	Two
Faces	One	—	One	Three	One
Misc.	Jaṭā crown shows crescent & Amitābha. Wears a tiger-skin & no ornaments. His throat shows the blue pill of poison. The two sides of god occupied by two cobras with jewels on their hoods and tails entwined with each other	Decked in ornaments	Crown of matted hair Decked in ornaments	Companion: Śakti. Surrounded by goddesses Vajratārā, Viśvatārā, Padmatārā, etc.	Bears effigies of five Dhyāni Buddhas in crown. Displays sentiment of love

DHYANI BUDDHA AMITABHA—HIS EMANATIONS

	GODS		GODDESSES		
	MAHABALA	SAPTAŚATIKA HAYAGRIVA (Fig. 35)	ŚUKLA KURUKULLA	TARODBHAVA KURUKULLA	UDDIYANA KURUKULLA
Symbols	—	Thunderbolt & staff	Rosary and bowl of lotus	—	—
Mudrā	*R.h.*—white staff & fly-whisk *L.h.*—mudrā of bowing & raised index finger	*R.h.*—thunderbolt *L.h.*—staff	*R.h.*—rosary *L.h.*—cup of lotus full of Nectar	*R.h.*—bow, red lotus *L.h.*—abhaya & arrow	Bow & arrow in principal arms. Second pair holds goad of flowers & red lotus
Vehicle	—	—	Animal	Kamadeva & Rati on Rahu	Corpse
Colour	Red	Red	White	Red	Red
Āsana	Pratyālīḍha (Right foot raised)	—	Adamantine pose	Adamantine pose	Ardhaparyaṅka
Hands	Four	Two	Two	Four	Four
Faces	One	—	—	—	—
Misc.	Hair tied by snake. Wears ornaments of snakes. His face looks terrible. Effigy of Amitābha in crown	Protruding belly & horse-head. Wears serpent ornaments & a garland of skulls. Tramples the world. Amitābha in jaṭā crown. Horse's head over the principal head	Jaṭā crown with Amitābha, her hair tied up by serpent Ananta; her necklace is Vāsukī; her ear ornament is Takṣaka; her sacred thread is Karkkoṭaka; her girdle is Padma, the lord of serpents; her Nupura (anklet) is the serpent Mahāpadma She displays the sentiment of passionate love	Amitābha in crown Displays amorous sentiments	Goddess looks fierce, wears a garland of heads, five skulls on the head, protruding teeth & tongue

GODDESSES

	AṢṬABHUJA KURUKULLA	MAYAJALAKRAMA KURUKULLA	BHRKUTI (Pls. 182, 191)	MAHASITAVATI
Symbols	—	—	—	—
Mudrā	Trailokyavijaya mudrā with first pair of hands *R.h.*—elephant goad, arrow & varada pose *L.h.*—noose, bow & lotus	Trailokyavijaya mudrā with first pair of hands; abhaya & sprout of Kunda flower with second & rosary & vase in the third	*R.h.*—attitude of bowing or varada & rosary. *L.h.*—tridaṇḍī (staff with three horns) & vase	*R.h.*—rosary & varada pose *L.h.*—thunderbolt & book
Vehicle	—	Serpent Takṣaka	—	—
Colour	Red	Red	Yellow	Red
Āsana	Adamantine pose (vajraparyaṅka)	Adamantine pose	—	Ardhaparyaṅka
Hands	Eight	Six	Four	Four
Misc.	Decked in ornaments. Companions: on east—Prasannatārā; on south—Niṣpannatārā; on west—Jayatārā; on north—Karṇatārā; on north-east petal—Cuṇḍā; on east petal—Aparājita; on south-west—Pradīptārā; on north-west—Gauritārā	—	Her crown shows effigy of Amitābha	Effigy of Amitābha in crown Decked in ornaments

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS

GODS

	CANDAROSANA	HERUKA	HEVAJRA	BUDDHAKAPALA	SAMBARA	SAPTAKSARA
Symbols	Sword & tarjanipāśa (tarjanī with noose)	Thunderbolt & skull-cup	Thunderbolt & skull-cup	—	Thunderbolt & bell	—
Mudrā	*R.h.*—sword *L.h*—noose round the raised index finger against the chest	*R.h.*—thunderbolt *L.h.*—skull-cup full of blood	*R.h.*—thunderbolt in raised hand *L.h.*—skull-cup marked with vajra, embraces his Prajñā Nairātmā	*R.h.*—kartri (knife), drum *L.h.*—ritual wand & skull-cup	—	*R.h.*—skull-cup, ritual wand, trident *L.h.*—thunderbolt, bell, human skin
Vehicle	—	—	—	—	Kālarātri	Kālarātri
Colour	Yellow	Blue	Blue	Blue	Blue	—
Āsana	—	Seated with right knee raised (ardhaparyaṅka)	Dances in ardhaparyaṅka	Dancing in ardhaparyaṅka	Left foot raised (ālīḍha)	Left foot raised (ālīḍha)
Hands	Two	Two	Two	Four	Two	Six
Faces	One	—	One	—	One	Three
Misc.	Squint eyed. Terrible face. Wears on his crown a garland of heads	Stands on a corpse. From his left shoulder hangs a ritual wand with a flowing banner	—	Gigantic in stature ; garlands of heads, Akṣobhya in crown. Embraced on left by Prajñā Citrasena	Akṣobhya in crown. Viśva-vajra in head-dress. Tramples upon Bhairava & Kālarātri. Matted hair. Embraced by Śakti Vajravārāhi	Six deities on six spokes of the Sun-wheel on which he stands. From right—Herukī, Vajravārāhi, Ghoracaṇḍī, Vajrabhāskarī, Vajraraudrī, Vajraḍākinī
Other forms	—	—	*Four-armed*—with other two hands embraces Śakti Vajravārāhi *Six-armed*—3-faced *L.h.*—bell, bow, skull-cup; *R.h.*—vajra, arrow, trident		*Four-faces & 12-armed*: *R.h.*—vajra & vajra-marked bell, elephant-skin, drum, axe, knife (kartri), trident *L.h.*—vajra, vajra-marked bell, ritual wand, skull-cup, noose & Brahmā's head	

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (*Contd.*)

	VIGHNANTAKA	VAJRAHUNKARA	BHUTADAMARA	VAJRAJVALANALARKA
Symbols	Tarjanīpāśa (tarjanī with noose) & thunderbolt	Thunderbolt & bell	Thunderbolt & tarjanī mudrā	—
Mudrā	*R.h.*—thunderbolt *L.h.*—noose held by index finger	Two hands locked in the vajrahūṅkāra mudrā hold thunderbolt & bell	*R.h.*—thunderbolt. *L.h.*—tarjanī mudrā Makes bhūtadāmara mudrā with two hands	*R.h.*—thunderbolt, sword, wheel, arrow *L.h.*—bell, bow, noose and ritual wand
Vehicle	—	Śiva	Aparājita	Vishṇu and his wife
Āsana	Right foot raised (pratyālīdha)	Right foot raised (pratyālīdha)	—	With left foot raised (ālīdha)
Colour	Blue	Blue	Black	Blue
Hands	Two	Two	Four	Eight
Faces	One	—	—	Four
Misc.	—	Tramples upon Bhairava Lcoks terrible	Looks angry. Decked in serpent ornaments	—
Other forms	—	(1) *Three-faced, six-armed:* With two principal hands hok's vajra & ghaṇṭā. Other hands hold goad, noose, skull-cup & ritual wand	—	—

NOTE: Except for Jambhala, all the male emanations of Aksobhya are terrific in appearance, with twisted and fanged faces, protruding tongues, blood-shot eyes, etc. They wear ornaments made up of snakes and garlands of skulls.

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (*Contd.*)

	MAHAMAYA	HAYAGRIVA (Fig. 35)	RAKTAYAMARI	KRISHNAYAMARI	JAMBHALA (Pl. 179)	UCCHUSMA JAMBHALA
Symbols	—	—	Skull-cup, staff	Staff	—	*R.h.*—skull-cup *L.h.*—mongoose
Mudrā	Skull-cup, arrow, ritual wand, bow	*R.h.*—thunderbolt, staff, karaṇa pose & raised arrow *L.h.*—raised index finger touches breast, lotus, bow	*R.h.*—white staff *L.h.*—skull-cup	*R.h.*—staff marked with thunderbolt *L.h.*—raised index finger with noose against chest	*R.h.*—citron, goad, arrow *L.h.*—embraces Prajñā with one, mongoose, arrow	—
Vehicle	—	—	Buffalo	—	—	Kubera vomitting jewels
Colour	Blue	Red	Red	Blue	—	—
Āsana	—	With one foot pendant (lalita)	Right foot raised (pratyālidha)	Right foot raised (pratyālidha)	—	Right foot raised (pratyālīdha)
Hands	Four	Eight	Two	Two	Six	—
Faces	Four	Three	One	One	Three	—
Misc.	Terrible in appearance. Row of skulls in head-dress *Companions* : east—Vajraḍākinī ; south—Ratnaḍākinī ; west—Padmaḍākinī ; north—Viśvaḍākinī	Aksobhya in crown —	Aksobhya in crown Ornaments of snakes	— —	Aksobhya in matted hair	Appears as a child of five years. Ornaments of snakes. Akṣobhya in crown. Protruding belly Terrible face
Other forms	—	—	—	(1) *Three-faced, four-armed:* *R.h.*—mudgara, sword *L.h.*—lotus & jewel (2) *Three or six-faced, six-armed :* *R.h.*—sword, mudgara, thunderbolt *L.h.*—ball, vajra, noose, wooden pestle Rides on a buffalo		—

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (*Contd.*)

	TRAILOKYAVIJAYA	PARAMASVA	YOGAMBARA	KALACAKRA	GODDESSES: MAHACINATARA	GODDESSES: JANGULI (Pl. 181)
Symbols	—	—	—	—	—	Snake or lute
Mudrā	Vajrahūṅkāra mudrā with two hands bearing bell & thunderbolt against chest *R.h.*—ritual wand, goad, arrow *L.h.*—bow, noose & vajra	*R.h.*—double thunderbolt raised upwards, sword, arrow *L.h.*—staff with double lotus, dart, staff & bow	Principal hands—vajra & vajra-marked bell *R.h.*—breast, arrow *L.h.*—lotus bowl & bow	*R.h.*—vajra, sword, trident, knife, fire, arrow, vajra & goad, discus, knife, rod, axe *L.h.*—bell, plate, ritual wand, skull-cup, bow, noose, jewel, lotus, mirror, vajra, chain & severed head of Brahmā	*R.h.*—sword, knife *L.h.*—lotus, skull-cup	Abhaya. Plays lute with principal hands. Snake in second left & abhaya mudrā with second right
Vehicle	Gaurī & Śiva	Four gods & four goddesses (Indra, Indrāṇī, Śrī, Rati, etc.)	—	—	Corpse	—
Colour	Blue	—	Blue	Blue	—	—
Āsana	Right foot raised (pratyālīḍha)	Right foot raised (pratyālīḍha)	—	Dances in ālīḍha	Right foot raised (pratyālīḍha)	—
Hands	Eight	Eight	Six	Twenty-four	Four	Four
Faces	Four	Four	Three	Four	One	One
Misc.	Tramples upon head of Śiva with left leg. Right presses upon bosom of Gaurī	Four legs. Tramples Indrāṇī & Śrī with one right leg, Rati & Prīti with the other right leg. Tramples Indra & Madhukara with one left leg & Jayakara & Vasanta with the other left leg	—	—	Garland of heads, short protruding belly, looks terrible. Serpent ornaments	Jaṭā crown
Other forms	—	—	—	—	—	(1) *Symbols*—trident, peacock's feathers, snake (2) *Three-faced, six-armed:* *R.h.*—sword, vajra, arrow *L.h.*—tarjanī with noose, blue lotus, bow

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (*Contd.*)

GODDESSES

	EKAJATA	VIDYUJVALAKARALI	PARNASABARI (Fig. 37)	SITAPRAJNAPARAMITA	PITAPRAJNAPARAMITA	KANAKAPRAJNAPARAMITA
Symbols	Knife, skull-cup *R.h.*—knife *L.h.*—skull-cup	*R.h.*—sword, vajra, wheel, jewel, goad, arrow, dart, mudgara, wooden pestle, knife, drum, rosary. *L.h.*—bow, noose, tarjanī, banner, mace, trident, wine glass, lotus, bell, battle-axe, Brahmā's skull-cup	—	Lotus & book	Book on lotus to the left	Book on lotus on two sides
Mudrā	—	—	*R.h.*—vajra, battle-axe, arrow *L.h.*—tarjanī with noose, cluster of leaves, bow	*R.h.*—red lotus *L.h*—Prajñāpāramitā book	Preaching attitude with two hands. On left a lotus, on a book	Dharmachakra pose
Vehicle	—	Indra, Brahmā, Vishṇu, Śiva	Vighnas (Gaṇeśa)	—	—	—
Colour	Blue	Blue	Yellow	White	Yellow	Golden
Āsana	Right foot raised (pratyālīdha)	Right foot raised (pratyālīdha)	Right foot raised (pratyālīdha)	Adamantine pose (vajraparyaṅka)	Adamantine pose	Adamantine pose
Hands	Two	Twenty-one	Six	Two	Two	
Faces	One	Twelve	Three	One	One	—
Misc.	Looks terrible	Protruding tongue. Looks terrible. Wears garland of skulls, ornaments of snake	Decked in ornaments. Jaṭā crown with flowers. Image of Akṣobhya in crown	Decked in ornaments. Beautiful face, pleasant expression	Akṣobhya in jaṭā crown	—
Other forms	(1) *Four-armed:* *R.h.*—arrow, sword *L.h.*—bow, skull (2) *Eight-armed:* *R.h.*—sword, arrow, vajra, knife *L.h.*—bow, lotus, battle-axe, skull			— —	— —	— —

DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (*Concld.*)

(GODDESSES)

	VAJRACARCIKA	MAHAMANTRANUSARINI	MAHAPRATYANGIRA	DHVAJAGRAKEYURA	VASUDHARA	NAIRATMA	JNANADAKINI	VAJRAVIDARANI
Symbols	Emaciated body	—	—	—	Ears of corn	Knife & skull-cup	—	—
Mudrā	*R.h.*—thunder-bolt, sword, wheel *L.h.*—skull-cup, jewel, lotus	*R.h.*—thunderbolt, varada pose *L.h.*—battle-axe, noose	*R.h.*—sword, goad, varada pose *L.h.*—tarjanī with noose, red lotus, trident	*R.h.*—sword, noose *L.h.*—ritual wand, wheel	*R.h.*—varada *L.h.*—ears of corn	*R.h.*—knife *L.h.*—skull-cup & ritual wand	*R.h.*—ritual wand, axe, thunderbolt *L.h.*—bell, skull-cup, sword	*R.h.*—goad, sword, thun-derbolt, varada pose *L.h.*—noose, shield, bow, flag & abhaya pose
Vehicle	Corpse	—	—	—	—	Corpse lying on its back	—	—
Colour	Red	Blue	Blue	Blue	Yellow	Blue	Blue	—
Āsana	Dancing in ardhaparyaṅka	—	—	Right foot raised (pratyālīdha)	—	Dancing in ardhaparyaṅka	—	—
Hands	Six	Four	Six	Four	Two	—	Six	Ten
Faces	—	One	One	Three	—	—	Three	Five
Misc.	Looks terrible. Garland of human heads. Akṣobhya in crown	Akṣobhya in crown	Aksobhya in crown	Has protruding belly. Five shrivelled heads on head *Four-faced, 4-armed:* *R.h.*—sword, wheel *L.h.*—tarjanī with noose, wooden pestle A trident hangs from her left shoulder	Decked in or-naments Akṣobhya in crown. *Com-panions:* In front Śrīva-sundarā; on right Vaśusrī; on west Śrīva-samukhī and on left Vasu-matiśrī	Akṣobhya in crown. Terrible face	—	—

DHYANI BUDDHA VAIROCANA—HIS EMANATIONS*

	NAMASANGITI	MARICI ASOKAKANTA	ARYA MARICI	MARICI PICUVA	UBHAYAVARAHANANA
Symbols	—	Left hand touching the Aśoka bough	Needle & string	Needle & string	Two sow-faces
Mudrā	*R.h.*—abhaya, añjali, sword on double-vajra, tarpaṇa, kṣepaṇa, dhyāna *L.h.*—abhaya, añjali, ritual wand, tarpaṇa, kṣepaṇa, dhyāna	*R.h.*—boon-giving pose *L.h.*—bough of Aśoka tree	*R.h.*—needle *L.h.*—string	Battle-axe, noose, bow, arrow, vajra, leaves of Aśoka	*R.h.*—needle, goad, spear (Bhindipāla), sword, knife, staff *L.h.*—tarjanī, Aśoka bough, vajrāṅkuśa, skull-cup, head of Brahmā, vessel
Vehicle	—	Pig	Pig	Chariot of seven pigs	—
Colour	White	Yellow	Yellow	Yellow	—
Āsana	Adamantine pose	Standing	Standing	With right foot raised (ālīdha)	Right foot raised (ālīdha)
Hands	Twelve	—	—	Eight	Twelve
Faces	One	—	—	Three	Three
Misc.	Jaṭā crown with ornaments	Vairocana in crown	Vairocana in crown	Vairocana in crown. She is surrounded by four goddesses—Varttāli, Vadāli, Varāli & Varāhamukhī. Sews up eyes & mouths of the wicked with the needle & string	Vairocana in crown Tramples Hindu gods Hara, Hari & Brahmā

	DASABHUJASITA MARICI	VAJRADHATVISVARI MARICI (Pl. 180)	USNISAVIJAYA	SITATAPATRA APARAJITA
Symbols	—	—	Buddha on lotus	—
Mudrā	*R.h.*—sun, blue thunderbolt, arrow, goad and needle *L.h.*—moon, bow, Aśoka bough, noose with tarjanī and string	*R.h.*—sword, wooden pestle, arrow, goad, thunderbolt, battle-axe *L.h.*—noose, skull-cup, Aśoka bough severed head of Brahmā, bow and trident	*R.h.*—double thunderbolt, Buddha on lotus, arrow and varada pose *L.h.*—bow, noose with tarjanī, abhaya, vessel	*R.h.*—wheel, goad and arrow *L.h.*—thunderbolt, arrow and noose with tarjanī
Vehicle	Chariot of seven pigs	—	—	—
Colour	White	—	White	White
Āsana	—	Left leg bent and raised forward, right leg straight & thrown behind	—	—
Hands	Ten	Twelve	Eight	Six
Faces	Five	Six	Three	Three
Misc.	Four legs. Tramples Indra, Śiva, Vishṇu and Brahmā. Vairocana in crown. Accompanied by three goddesses	Vairocana in crown	Decked in ornaments. Vairocana in crown	Angry look. Wears celestial ornaments

* Only Nāmasaṅgīti is male. All the others are goddesses.

DHYANI BUDDHA VAIROCANA—HIS EMANATIONS (*Contd.*)

	MAHASAHASRAPRAMARDANI	VAJRAVARAHI	CUNDA (Pls. 169, 183, 184)	GRAHAMATRIKA
Symbols	—	Excrescence near the right ear	Book on lotus	—
Mudrā	*R.h.*—sword, arrow and varada pose *L.h.*—bow, noose, battle-axe	—	Two hands hold bowl *R.h.*—boon-giving pose *L.h.*—book on lotus	Preaching attitude with principal hands *R.h.*—thunderbolt, arrow *L.h.*—lotus, bow
Vehicle	—	—	—	—
Colour	White	Red	White	—
Āsana	—	Dancing in ardhaparyaṅka	—	Admantine pose
Hands	Six	Two or four	Two, four, sixteen, eighteen, or twenty-six	Six
Faces	One	—	One	Three
Misc.	Decked in ornaments. Young and beautiful. Displays sentiment of love. Vairocana in crown	Double thunderbolt on head	—	—
Other forms	—	(1) *Colour*—Red *Appearance*—Nude *Āsana*—Pratyālīdha *Symbols*—Vajra-tarjanī & skull-cup (2) *Symbols*—Knife & skull-cup *Āsana*—Dancing in ardhaparyaṅka *Vehicle*—Corpse lying on back (3) *Appearance*—Terrible *Arms*—Four *Āsana*—Ālīdha	(1) Rosary & vase (2) *R.h.*—club (mudgara), knife *L.h.*—lotus & staff (3) *Sixteen-handed: R.h.*—boon-giving pose, thunderbolt, discus, club, dagger, ?, rosary *L.h.*—vessel, axe, trident, bow, dagger, ?, sceptre	—

DHYANI BUDDHA AMOGHASIDDHI—HIS EMANATIONS*

	VAJRAMRITA	KHADIRAVANI-TARA	MAHASRI-TARA	VASYA-TARA	SADBHUJA-SITATARA	DHANADA-TARA
Symbols	—	Blue lotus	—	Lotus	—	—
Objects in hand	Principal hands hold thunderbolt and bell & embraces Prajñā *R.h.*—discus, sword *L.h.*—noose & goad	*R.h.*—boon-giving pose *L.h.*—blue lotus	Two hands in preaching attitude	*R.h.*—boon-giving pose *L.h.*—lotus	*R.h.*—boon-giving pose, rosary, arrow *L.h.*—blue lotus, lotus, bow	*R.h.*—rosary, boon-giving pose *L.h.*—lotus, book
Vehicle	—	—	—	—	—	Animal
Colour	Green	Green	Green	Green	White	Green
Āsana	—	Sitting or standing	—	Both legs pendant (bhadrāsana)	Dancing attitude ; standing on one foot, one foot lifted (ardhaparyaṅka)	—
Hands	Six	Two	Two	—	Six	Four
Faces	Three	—	One	—	Three	One
Misc.	—	*Companions* : to her right—Asokakāntā Mārīcī ; on left—Ekajaṭā. Amoghasiddhi in crown	*Companions* : Ekajaṭā on left, Asokakāntā on right. Ārya-Jāṅgulī behind Ekajaṭā ; Mahāmāyūrī on extreme right	Amoghasiddhi in crown. No companions	Amoghasiddhi in jaṭā crown. Head decorated with five severed heads and crescent. Decked in ornaments	Amoghasiddhi in crown

	SITA-TARA	PARNASABARI	MAHAMAYURI	VAJRASRINKHALA	VAJRAGANDHARI
Symbols	—	—	—	Chain	—
Objects in hands	Utpala (lotus), mudrā with two hands *R.h.*—varada, with Cintāmaṇi jewel *L.h.*—lotus bud	*R.h.*—thunderbolt, battle-axe, arrow *L.h.*—bow, cluster of leaves, noose with tarjanī pose	*R.h.*—peacock's feathers, arrow & varada pose *L.h.*—jewel, bow & water-vessel on lap	*R.h.*—protection pose, thunderbolt, thunderbolt-chain, arrow *L.h.*—skull-cup, noose with tarjanī, bow	*R.h.*—thunderbolt, bell marked with vajra, sword, trident, arrow, discus *L.h.*—ritual wand, goad bow, battle-axe, noose, tarjanī against chest
Vehicle	—	Diseases in human form	—	—	—
Colour	White	Green	Green	Green	—
Āsana	—	Left leg raised (pratyālīḍha)	Dancing attitude; standing on one foot, one foot lifted	With one leg pendant (lalita)	Left leg raised (pratyālīḍha)
Hands	Four	Three	Six	Eight	Twelve
Faces	One	Six	Three	Three	Six
Misc.	Images of five Dhyāni Buddhas in crown. Decked in ornaments *Companions* : Mārīcī on right & Mahāmāyūrī on left	Amoghasiddhi in crown Tramples under feet diseases Decked in tiger-skin	Decked in wonderful ornaments Displays sentiment of passionate love Amoghasiddhi in crown	Amoghasiddhi in crown	—

* Only Vajramrita is a male deity. All the other emanations are female.

DHYANI BUDDHA RATNASAMBHAVA—HIS EMANATIONS

	GODS		GODDESSES	
	JAMBHALA	UCCHUSMA JAMBHALA	VAJRATARA	MAHAPRATISARA
Symbols	—	—	—	—
Objects in hands	With two principal hands embraces Vasudhārā *R.h.*—thunderbolt & sword *L.h.*—emerald & lotus	*R.h.*—skull-cup *L.h.*—mongoose	*R.h.*—thunderbolt, noose, arrow, conch *L.h.*—lotus, bow, goad, raised tarjani	*R.h.*—sword, thunderbolt, arrow, varada, parasol *L.h.*—bow, banner, jewel, battle-axe, conch
Vehicle	—	Kubera	—	—
Colour	White	—	Golden yellow	Yellow
Āsana	Adamantine pose	Left leg stretched forward (pratyālīdha)	—	With one foot pendant (lalita)
Hands	Six	—	Eight	Ten
Faces	Three	—	Four	Three
Misc.	—	Left leg on forehead of Kubera. Right leg tramples two legs of Kubera. Terrible in appearance, protruding belly	—	Ratnasambhava in crown Celestial ornaments
Other forms	—	—	—	(1) *Four-faced, eight-armed* : *R.h.*—sword, wheel, trident, arrow *L.h.*—battle-axe, bow, noose, thunderbolt

GODDESSES

	VASUDHARA	APARAJITA	VAJRAYOGINI	PRASANNATARA
Symbols	Ears of corn	Trampling upon Gaṇeśa	Knife & severed head	—
Objects in hands	*R.h.*—boon-giving pose *L.h.*—ears of corn on a vessel	*R.h.*—slapping attitude (Chapaṭedāna) *L.h.*—noose on index finger	*R.h.*—knife with which she has severed her own head *L.h.*—her own severed head, cut by herself	*R.h.*—ritual wand, lotus, arrow, thunderbolt, goad, staff, knife, abhaya pose *L.h.*—noose with tarjani, skull-cup, bow, ritual wand, thunderbolt, noose, head of Brahmā, vessel of gems
Vehicle	—	—	—	—
Colour	Yellow	Yellow	Yellow	Yellow
Āsana	—	—	Right foot raised (ālīdha)	Left foot raised (pratyālīdha)
Hands	Two	Two	Two	Sixteen
Faces	One	One	—	Eight
Misc.	Ratnasambhava in crown Decked in ornaments	Face awful, terrible, ferocious Destroyer of all wicked beings	Nude	Necklace of heads
Other forms	*One-faced, six-armed*: Lalita attitude *R.h.*—namaskāra (attitude of adoration), boon-giving pose ears of corn *L.h.*—book, ears of corn, vessel containing jewels	—	(1) *Yellow Form*: yellow; two-armed; knife and skull-cup as symbols (2) *Red Form*: Colour—red Vehicle—corpse Symbols—thunderbolt & skull-cup Āsana—ālīdha	— —

SAKTIS OF DHYANI BUDDHAS*

	PANDARA (Fig. 2, Pl. 182)	MAMAKI (Fig. 3)	TARA (Fig. 5, Pls. 182, 188, 189)	LOCANA (Fig 4)	VAJRADHATISVARI (Fig. 6, Pl. 180)
Dhyani Buddha	*Amitābha*	*Akṣobhya*	*Amoghasiddhi*	*Vairocana*	*Ratnasambhava*
Symbols	Holds blue lotus	Holds flowers which support thunderbolt & skull-cup or two thunderbolts at shoulder level	Holds lotuses supporting double thunderbolts at shoulder level	Holds lotuses supporting Cintāmaṇi jewel and a triangle at shoulder level	Flowers supporting three maryūrapiccha (peacock feathers) at shoulder level
Mudrā	Vitarka & boon-giving	Vitarka & boon-giving	Vitarka & boon-giving	Dharmachakra, boon-giving or vitarka mudrās	Vitarka & boon-giving
Āsana	With one foot pendant (lalita)	With one foot pendant (lalita)	With one foot pendant (lalita)	With one foot pendant (lalita)	With one foot pendant (lalita)
Colour	Rose	Blue	Green	White	Yellow

* There is some controversy about the Śaktis. Some regard Vajradhātiśvarī as the Śakti of Vairocana, Locana of Akṣobhya, and Māmakī of Ratnasambhava.

PANCHARAKSHA MANDALA (FIVE PROTECTRESSES)

	MAHAPRATISARA	MAHASAHASRAPRAMARDANI	MAHAMANTRANUSARINĪ	MAHASITAVATI	MAHAMAYURĪ
Symbol	Jewel	Discus	Thunderbolt	Lotus	Mendicant on bowl
Āsana	Adamantine pose	With one foot pendant	Adamantine pose	Seated with right knee raised (ardhaparyaṅka)	—
Colour	Yellow	White	Blue	Red	Green
Arms	Twelve	Ten	Twelve	Eight	Eight
Faces	Four	Four	Three	Three	Three
Objects in hands	*R.h.*—jewel, discus, thunderbolt, arrow, sword & varada pose *L.h.*—thunderbolt, noose, trident, bow, axe & conch	*R.h.*—eight-spoked wheel on lotus, varada, goad, arrow, sword *L.h.*—thunderbolt, raised index finger (tarjanī), noose, bow & noose	1) Two hands in preaching attitude 2) Two hands in meditation *R.h.*—thunderbolt & arrow, varada & abhaya poses *L.h.*—raised index finger with noose, bow, jewel, jar	*R.h.*—lotus with abhaya, arrow, thunderbolt & sword *L.h.*—noose with tarjanī, bow, jewel banner, book against chest	*R.h.*—jewel, arrow, varada & sword *L.h.*—mendicant on bowl, bow, jar on lap showering jewels, banner marked with double thunderbolt & jewel

THE TWELVE PARAMITAS

	RATNAPARAMITA	DANAPARAMITA	SILAPARAMITA	KSANTIPARAMITA	VIRYAPARAMITA
Symbols	Moon on lotus	Ears of corn	Flowery discus	White lotus	Blue lotus
Arms	Two	Two	Two	Two	Two
Colour	Red	White-red	White	Green	Green
Objects in hands	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—disc of moon on lotus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—ears of corn	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—flowery discus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—white lotus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—blue lotus

	DHYANAPARAMITA	PRAJNAPARAMITA	UPAYAPARAMITA	PRANIDHANAPARAMITA	BALAPARAMITA
Symbols	White lotus	Manuscript on lotus	Thunderbolt on lotus	Sword on lotus	Manuscript
Arms	Two	Four	Two	Two	Two
Colour	Sky colour	Yellow	Green	Blue	Red
Objects in hands	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—white lotus	Two principal hands in dharmachakra mudrā *R.h.*—flag with Cintāmaṇi jewel *L.h.*—manuscript on lotus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—thunderbolt on lotus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—sword on lotus	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—manuscript

	JNANAPARAMITA	VAJRAKARMAPARAMITA
Symbols	Bodhi tree	Double thunderbolt on lotus
Arms	Two	Two
Colour	White	Variegated
Objects in hands	*R.h.*—flag with Cintāmaṇi jewel *L.h.*—Bodhi tree	*R.h.*—flag with Cintāmaṇi tree *L.h.*—Double thunderbolt on lotus

TARAS OF FIVE COLOURS

GREEN TARA

	KHADIRAVANI TARA	VASYA TARA	ARYA TARA	MAHATTARI TARA	VARADA TARA
Āsana	—	With both legs pendant (bhadrāsana)	Seated with right knee raised (ardhaparyaṅka)	Adamantine pose	Seated with right knee raised (ardhaparyaṅka)
Objects in hands	*R.h.*—boon-giving *L.h.*—night lotus				
Companions	Aśokakāntā Mārīcī	No companions	Alone	Alone	Aśokakāntā Mārīcī, Mahāmāyūrī, Ekajaṭā & Jāṅgulī

	DURGOTTARINI TARA	DHANADA TARA	JANGULI	PARNASABARI
Āsana	—	—	—	—
Objects in hands	Four hands—noose & goad in first pair of hands; lotus & varada in second pair	First pair of hands—book & rosary ; second pair—lotus & varada	Trident, peacock's feathers, snake & abhaya	Three faced, six-armed

WHITE TARA

	ASTAMAHABHAYA	MRITYUVANCANA TARA	CHATURBHUJA-SITATARA	VISVAMATA	KURUKULLA	JANGULI
Āsana	Seated with right knee raised	Adamantine pose	—	—	—	—
Objects in hands	—	Wheel on her chest	Two hands in utpala mudrā. Lotus and varada in other two	*R.h.*—abhaya *L.h.*—white lotus	Rosary and bowl of lotus	Plays lute with first pair of hands. White serpent and abhaya in second pair
Companions	Surrounded by ten goddesses	Alone	Mahāmāyūrī and Mārīcī	—	—	—

YELLOW TARA

	VAJRATARA	JANGULI	PARNASABARI	BHRKUTI
Āsana	—	—	—	—
Objects in hands	Four-faced, eight-armed	Three-faced, six-armed	Three-faced, six-armed	One-faced, four-armed *R.h.*—varada and rosary *L.h.*—tridaṇḍī and vase
Companions and Misc.	Ten goddesses Ratnasambhava in crown	Akṣobhya in crown	—	—

BLUE TARA

	EKAJATA	MAHACINA TARA
Āsana	—	—
Objects in hands	Already described (p 134)	—
Companions and Misc.	Akṣobhya in crown	Aksobhya in crown

RED TARA

Bears image of Amitābha in crown

TWELVE VASITA GODDESSES

	AYURVASITA	CITTAVASITA	PARISKARAVASITA	KARMAVASITA	UPPATTIVASITA	BUDDHIVASITA
Symbol	Image of Buddha	Thunderbolt	Cintāmaṇi flag	Double thunderbolt	Creepers	Sun & moon on lotus
Arms	Two	Two	Two	Two	Two	Two
Colour	Whitish-red	White	Yellow	Green	Mixed	Green
Objects in hands	*R.h.*—lotus *L.h.*—image of Buddha	*R.h.*—lotus *L.h.*—thunderbolt	*R.h.*—lotus *L.h.*—Cintāmaṇi flag	*R.h.*—lotus *L.h.*—double thunderbolt	*R.h.*—lotus *L.h.*—creepers	*R.h.*—lotus *L.h.*—sun & moon on lotus

	ADHIMUKTIVASITA	PRANIDHANAVASITA	JNANAVASITA	DHARMAVASITA	TATHATAVASITA	BUDDHABODHIPRABHA-VASITA
Symbol	Priyaṅgu flower	Blue lotus	Sword on lotus	Bowl of lotus	Bunch of jewels	Discus on banner
Arms	Two	Two	Two	Two	Two	Two
Colour	White	Yellow	Whitish-blue	White	White	Yellow
Objects in hands	*R.h.*—lotus *L.h.*—Priyaṅgu flower	*R.h.*—lotus *L.h.*—blue lotus	*R.h.*—lotus *L.h.*—sword on lotus	*R.h.*—lotus *L.h.*—bowl on lotus	*R.h.*—lotus *L.h.*—bunch of jewels	*R.h.*—lotus *L.h.*—discus on banner

TWELVE BHUMIS

	ADHIMUKTICARYA	PRAMUDITA	VIMALA	PRABHAKARI	ARCISMATI	SUDURJAYA
Symbol	Red lotus	Jewel	White lotus	Sun on lotus	Blue lotus	Emerald
Arms	Two	Two	Two	Two	Two	Two
Colour	Red	Red	White	Red	Green	Yellow
Objects in hands	*R.h.*—thunderbolt *L.h.*—red lotus	*R.h.*—thunderbolt *L.h.*—jewel	*R.h.*—thunderbolt *L.h.*—white lotus	*R.h.*—thunderbolt *L.h.*—sun on lotus	*R.h.*—thunderbolt *L.h.*—blue lotus	*R.h.*—thunderbolt *L.h.*—emerald

	ABHIMUKHI	DURANGAMA	ACALA	SADHUMATI	DHARMAMEGHA	SAMANTAPRABHA
Symbol	Manuscript	Double thunderbolt on double lotus	Thunderbolt on lotus	Sword on lotus	Manuscript	Image of Amitābha
Arms	Two	Two	Two	Two	Two	Two
Colour	Yellow	Green	White	White	Blue	Red
Objects in hands	*R.h.*—thunderbolt *L.h.*—manuscript	*R.h.*—thunderbolt *L.h.*—double thunderbolt on double lotus	*R.h.*—thunderbolt *L.h.*—thunderbolt on lotus	*R.h.*—thunderbolt *L.h.*—sword on lotus	*R.h.*—thunderbolt *L.h.*—manuscript	*R.h.*—thunderbolt *L.h.*—image of Amitābha

TWELVE DHARINIS

	SUMATI	RATNOLKA	USNISAVIJAYA	MARI	PARNASABARI	JANGULI
Symbol	Ears of corn	Cintāmaṇi flag	Jar of moonstones	Needle & string	Peacock's feathers	Flowers
Arms	Two	Two	Two	Two	Two	Two
Colour	Yellow	Red	White	Reddish-white	Green	White
Objects in hands	*R.h.*—double thunderbolt *L.h.*—ears of corn	*R.h.*—double thunderbolt *L.h.*—Cintāmaṇi flag	*R.h.*—double thunderbolt *L.h.*—jar of moonstones	*R.h.*—double thunderbolt *L.h.*—needle & string	*R.h.*—double thunderbolt *L.h.*—peacock's feathers	*R.h.*—double thunderbolt *L.h.*—flowers

	ANANTAMUKHI	CUNDA	PRAJNAVARDHANI	SARVAKARMAVARANA-VISODHANI	AKSAYAJANAKARANDA	SARVABUDDHADHARMA-KOSAVATI
Symbol	Jar	Rosary with vase	Sword	Thunderbolt	Basket	Trunk full of jewels
Arms	Two	Two	Two	Two	Two	Two
Colour	Green	White	White	Green	Red	Yellow
Objects in hands	*R.h.*—double thunderbolt *L.h.*—jar	*R.h.*—double thunderbolt *L.h.*—rosary with vase	*R.h.*—double thunderbolt *L.h.*—sword	*R.h.*—double thunderbolt *L.h.*—thunderbolt	*R.h.*—double thunderbolt *L.h.*—basket	*R.h.*—double thunderbolt *L.h.*—trunk

FOUR PRATISAMVITS

	DHARMA-PRATISAMVIT	ARTHA-PRATISAMVIT	NIRUKTI-PRATISAMVIT	PRATIBHANA-PRATISAMVIT
Symbol	Goad & noose	Noose	Chain	Bell
Arms	Two	Two	Two	Two
Colour	Whitish-red	Green	Red	Green
Objects in hands	Goad & noose	Jewel & noose	Chain in two hands	Holds bell in two hands

TEN BUDDHIST GODS OF DIRECTION

	YAMANTAKA	PRAJNANTAKA	PADMANTAKA	VIGHNANTAKA	TAKKIRAJA
Direction	East	South	West	North	South-East
Colour	Blue	White	Red	Green	Blue
Arms	Six	Six	Six	Six	Six
Faces	Three	Three	Three	Three	Three
Objects in hands	Two principal hands—Śakti. Other four hands—hammer marked with thunderbolt, sword, jewel & lotus	Two principal hands—Śakti. Other hands—staff marked with thunderbolt, sword, jewel & lotus	Two principal hands—Śakti Other hands—red lotus, sword, jewel & discus	Two principal hands—Śakti Other hands—thunderbolt, sword, jewel & lotus	Two principal hands—Śakti Other hands—blue staff, sword, jewel & lotus

	NILADANDA	MAHABALA	ACALA	USNISA	SUMBHARAJA
Direction	South-West	North-West	North-East	Up	Down
Colour	Blue	Blue	Blue	Yellow	Blue
Arms	Six	Six	Six	Six	Six
Faces	Three	Three	Three	Three	Three
Objects in hands	Two principal hands—Śakti Other hands—blue staff, sword, jewel & lotus	Two principal hands—Śakti Other hands—trident, sword, jewel & lotus	Two principal hands—Śakti Other hands—sword, thunderbolt, jewel & lotus	Two principal hands—Śakti Other hands—yellow discus, sword, jewel & lotus	Two principal hands—Śakti Other hands—thunderbolt, sword, jewel & lotus

SIX BUDDHIST GODDESSES OF DIRECTION

	VAJRANKUSI	VAJRAPASI	VAJRASPHOTA	VAJRAGHANTA	USNISAVIJAYA	SUMBHA
Symbol	Goad	Noose	Chain	Bell	Discus	Noose of snake
Direction	East	South	West	North	Up	Down
Colour	White	Yellow	Red	Green	White	Blue
Arms	Two	Two	Two	Two	Two	Two
Faces	One	One	One	One	One	One
Objects in hands	*R.h.*—goad *L.h.*—raised index finger	*R.h.*—noose *L.h.*—raised index finger	*R.h.*—chain *L.h.*—raised index finger	*R.h.*—bell *L.h.*—raised index finger	*R.h.*—discus *L.h.*—raised index finger	*R.h.*—noose of snake *L.h.*—raised index finger

EIGHT USNISA GODS*

	VAJROSNISA	RATNOSNISA	PADMOSNISA	VISVOSNISA	TEJOSNISA	DHVAJOSNISA
Symbol	Bhūsparśa (earth-touching attitude)	Varada (boon-giving attitude)	Dhyāna (meditation)	Abhaya (protection)	Sun	Cintāmaṇi flag
Direction	East	South	West	North	South-East	South-West
Colour	White	Blue	Red	Green	Whitish-red	Reddish-blue
Objects in hands	Shows bhūsparśa mudrā	Shows varada mudrā	Shows dhyāna mudrā	Shows abhaya mudrā	*R.h.*—disc of sun *L.h.*—on hip	Holds Cintāmaṇi flag with two hands

	TIKSNOSNISA	CHHATROSNISA
Symbol	Sword & book	Parasol
Direction	North-West	North-East
Colour	Sky-green	White
Objects in hands	*R.h.*—sword *L.h.*—book	Holds chhatra (parasol) with two hands

SIX DAKINIS

	BUDDHA-DAKINI	VAJRA-DAKINI	RATNA-DAKINI	PADMA-DAKINI	KARMA-DAKINI	VISHVA-DAKINI
Symbols	Wheel, skull-cup & ritual wand	Thunderbolt, skull-cup, & ritual wand	Jewel, skull-cup & ritual wand	Lotus, skull-cup, & ritual wand	Sword, skull-cup & ritual wand	Double thunderbolt, skull-cup & ritual wand
Colour	White	Blue	Yellow	Red	Green	Blue

EIGHT MOTHERS

	LASYA	MALA	GITA	NRTYA	PUSPA	DHUPA	DIPA	GANDHA
Symbols	Mirror	Garland	Lyre	Dancing	Flower	Incense vase	Lamp	Perfume vase
Colour	White	Yellow	Red	Green	White	Yellow	Red	Green

FOUR GODDESSES OF THE SEASONS

	SPRING (Vasantadevī)	SUMMER (Grismadevī)	AUTUMA (Śaraddevī)	WINTER (Hemantadevī)
Symbols	Sword & skull-cup	Battle-axe & skull-cup	Chopper & skull-cup	Hammer & skull-cup
Vehicle	Yellow mule	Blue yak	Deer	Camel
Colour	Blue	Red	Yellow	Blue

* All are with one face and two arms

FOUR DANCE DEITIES

	LASYA	MALA (MALYA)	GITA	NRTYA
Symbol	Läsyā dance	Garland	Indian gong	Thunderbolt
Colour	Red	Red	Reddish-white	Mixed
Arms	Two	Two	Two	Two
Mudrā	Two hands arranged in Läsyā act	Holds in her two hands garland of jewels	Two hands engaged in playing on the Indian gong	Two hands hold thunderbolt

FOUR MUSICAL INSTRUMENTS

	VAMSA	VINA	MUKUNDA	MURAJA
Symbol	Flute	Lute	Mukundā instrument*	Murajā instrument *
Colour	Red	Yellow	White	Smoky
Arms	Two	Two	Two	Two
Mudrā	Holds flute in two hands & plays on it	Plays on lute with two hands	Plays on instrument called Mukundā	Plays on Murajā instrument

FOUR DOOR GODDESSES

	TALIKA	KUNCI	KAPATA	PATADHARINI
Symbol	Lock	Key	Planks	Curtain
Colour	White	Yellow	Red	Blue
Arms	Two	Two	Two	Two
Mudrā	Holds the lock in her two hands	Holds the keys in two hands	Holds door planks in two hands	Holds curtain in two hands

FOUR LIGHT GODDESSES

	SURYAHASTA	DIPA	RATNOLKA	TADITKARA
Symbol	Sun	Light stick	Jewel	Lightning
Colour	White	Blue	Yellow	Green
Arms	Two	Two	Two	Two
Mudrā	Holds in her hands disc of the sun	Holds in her hands the light stick	Holds the jewel in her hands	Holds in her hands creeper-like lightning

* Mukundā and murajā are the names of musical instruments.

HINDU DEITIES OF VAJRAYANA

THE PRINCIPAL GODS AND GODDESSES

	BRAHMA	VISHNU	MAHESVARA	KARTTIKEYA	VARAHI
Symbol	—	—	—	Hen	Fish
Vehicle	Swan	Eagle	Bull	Peacock	Owl
Colour	Yellow	—	White	Red	Blue
Arms	Four	Four	Four	Six	Four
Objects in hands	Two principal hands in añjali, carry rosary & lotus. Other two hands—staff & vase	Principal hands—wheel & conch. Other two—mace & bow	Principal hands in añjali over head. Other two—trident & skull-cup	Six faces. Four hands. Two in añjali mudrā *R.h.*—javelin & thunderbolt *L.h.*—holds hen	Two in añjali mudrā *R.h.*—rohita fish *L.h.*—skull-cup

	CHAMUNDA	BHRNGI	GANAPATI
Symbol	—	—	Elephant-face
Vehicle	Corpse	—	Rat
Colour	Red	Blue	White
Arms	Four	Four	Four
Objects in hands	Two in añjali mudrā *R.h.*—knife *L.h.*—skull-cup	Two in añjali mudrā *R.h.*—rosary *L.h.*—vase	*R.h.*—trident & sweetmeat balls *L.h.*—battle-axe and radish (mūlaka)
Other forms			See page 151

HINDU DEITIES OF VAJRAYANA (*Contd.*)

	MAHAKALA	GANAPATIHRDAYA (Probably Śakti of Gaṇapati)	GANAPATI (as in *Sādhanamālā*)	NANDIKESVARA
Symbols	Knife & skull-cup	—	—	Murajā drum
Vehicle	—	—	Mouse	—
Arms	Two	Two	Twelve	Blue
Āsana	—	Dancing	Dancing in ardhaparyaṅka	Two
Colour	Blue	—	Red	—
Faces	One	One	—	—
Objects in hands	*R.h.*—knife (or trident) *L.h.*—skull-cup	Two hands in boon-giving & protection attitudes	*R.h.*—axe, arrow, goad, thunderbolt, sword & trident *L.h.*—wooden pestle, bow, ritual wand, skull-cup full of blood, skull-cup of dried meat & phaṭka (whip)	Sits on Murajā drum & plays on Murajā
Other forms	(1) *Four-armed :* knife & skull-cup in principal hands & sword & ritual wand in second pair (2) *Six-armed :* *R.h.*—knife, rosary, drum *L.h.*—skull-cup, trident, noose with thunderbolt (3) *Sixteen-armed & eight-faced, 4-legs :* *R.h.*—knife, thunderbolt, elephant-hide, sword, trident, sword, staff of Yama *L.h.*—skull-cup full of blood, elephant-hide, bell, goad, white chowrie, drum & human head surrounded by seven goddesses		See page 150	—

HINDU DEITIES OF VAJRAYANA (*Contd.*)

SARASVATI—HER FORMS

	MAHA-SARASVATI (Fig. 39)	VAJRAVINA-SARASVATI (Fig. 40)	VAJRASARADA (Fig. 41)	ARYA-SARASVATI (Pl. 165)	VAJRA-SARASVATI (Fig. 42)
Symbols	Boon-giving pose & lotus	Lute	Lotus & book	Prajñāpāramitā on lotus	—
Arms	Two	Two	Two	Two	Six
Colour	White	White	—	—	—
Āsana	—	—	—	—	With left leg raised (pratyālīḍha)
Objects in hands	*R.h.*—boon-giving pose *L.h.*—lotus	Lute held in two hands	*R.h.*—lotus *L.h.*—book	*L.h.*—stalk of lotus on which is placed the Prajñāpāramitā book Objects in right hand not mentioned in Sādhana texts	*R.h.*—lotus with book, sword & knife *L.h.*—skull-cup of Brahmā, jewel & wheel

THE NINE PLANETS

	ADITYA	CANDRA	MANGALA	BUDHA	BRHASPATI	SUKRA	SANI	RAHU	KETU
Symbols	Discs of the sun	Discs of the moon	Human head	Bow & arrow	Rosary & vase	Rosary & vase	Rod	Sun & moon	Sword & snake-noose
Vehicle	Chariot of seven horses	Swan	Goat	—	Frog or skull	Sits on lotus	Tortoise	—	—
Colour	Red	White	Red	Yellow	White	White	Blue	Reddish-blue	Blue
Arms	Two	Two	Two	Two	Two	Two	Two	Two	Two
Objects in hands	*R. & L.hs.*—discs of sun on lotus	*R. & L.hs.*—discs of the moon on lotus	*R.h.*—kaṭṭāra (cutter) *L.h.*—severed human head	Bow & arrow in two hands	Rosary & vase in two hands	Rosary & vase in two hands	Holds the rod in two hands	Holds in two hands the sun & moon	Holds in two hands sword & noose of snake

BUDDHIST DEITIES

Fig. 1. ĀDI-BUDDHA (Vajradhara)

Fig. 2. PĀṆḌARĀ

Fig. 3. MĀMAKĪ

Fig. 4. LOCANĀ

NOTE: These drawings of Buddhist deities are after old Nepalese drawings and may not tally in all respects with the descriptions in the Tables.

Fig. 5. TĀRĀ

Fig. 6. VAJRADHĀTIŚVARI

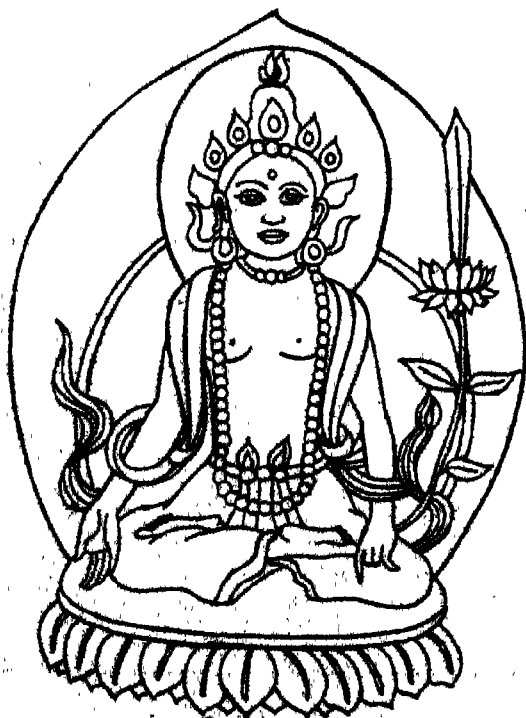



Fig. 7. SAMANTABHADRA

Fig. 8. RATNASAMBHAVA

Fig. 9. VAJRASATTVA

Fig. 10. MAITREYA

Fig. 11. AKṢAYAMATI

Fig. 12. KṢITIGARBHA

Fig. 13. ĀKĀŚAGARBHA OR KHAGARBHA

Fig. 14. GAGANAGAÑJA

Fig. 15. RATNAPĀṆI

Fig. 16. SĀGARAMATI

Fig. 17 VAJRAGARBHA

Fig. 18. MAHĀSTHĀMAPRĀPTA

Fig. 19. CHANDRAPRABHA

Fig. 20. JĀLINIPRABHA OR SURYAPRABHA

Fig. 21. AMITAPRABHA

Fig. 22. PRATIBHĀNAKŪTA

Fig. 23. SARVAŚOKATAMONIRGHĀTAMATI

Fig. 24. SARVANIRVAṆA-VIṢKAMBHI

Fig. 25. GANDHAHASTĪ

Fig. 26. JÑĀNAKETU

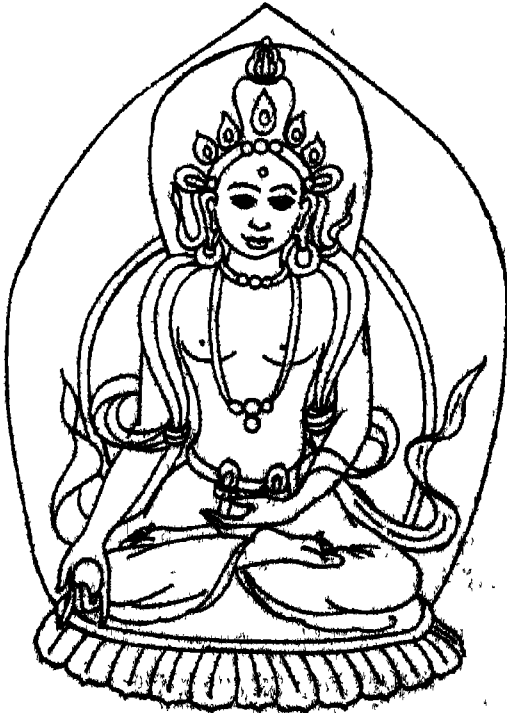



Fig. 27. SURANGAMA

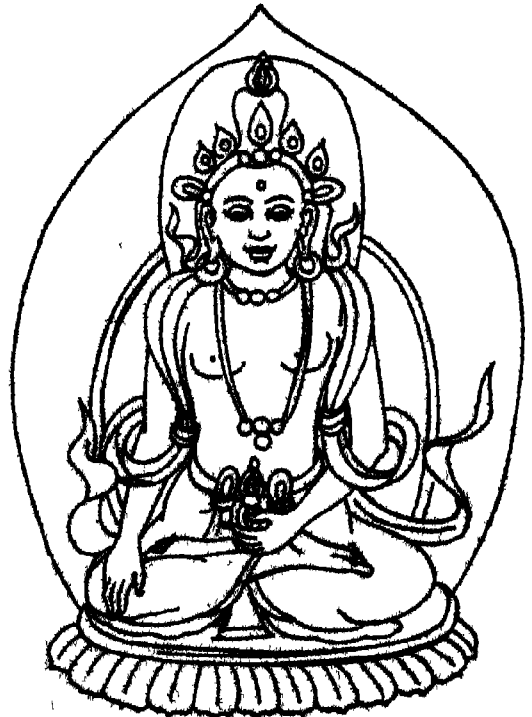



Fig. 28. AMOGHASIDDHI

Fig. 29. MAÑJUŚRI

Fig. 30 NĀMASANGITI MAÑJUŚRI

Fig. 31. MAÑJUVAJRA

Fig. 32. SIMHANĀDA

Fig. 33. LOKANĀTHA

Fig. 34. HARIHARIHARIVĀHANA

Fig. 35. HAYAGRIVA

Fig. 36. JĀNGULI

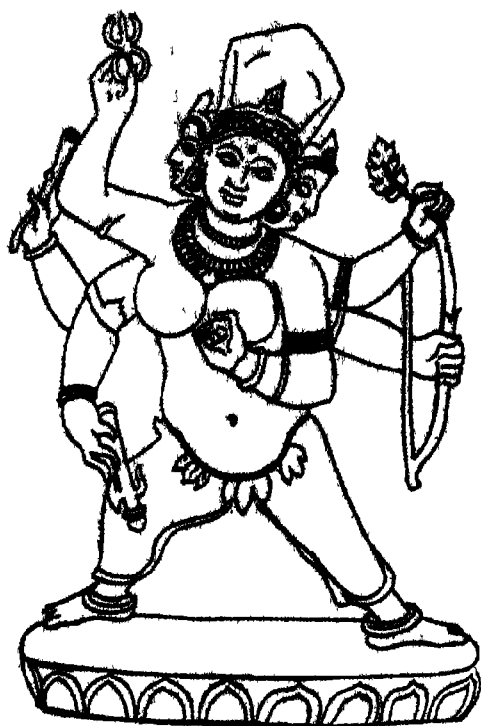



Fig 37. PARṆAŚABARI

Fig. 38. UBHAYAVARĀHĀNANA, A FORM OF MĀRICHĪ

Fig. 39. MAHĀSARASVATI

Fig. 40. VAJRAVIṆA SARASVATI

Fig. 41. VAJRAŚĀRADĀ

Fig. 42. VAJRA SARASVATI

JAIN TIRTHANKARAS AND DEITIES

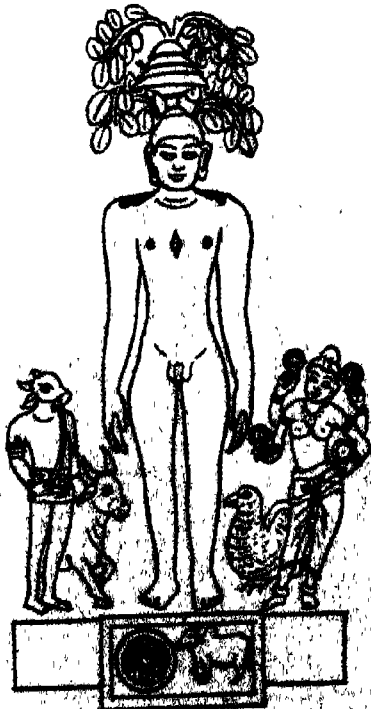



Fig. 43. ṚISHABHANĀTHA (Ādinātha)

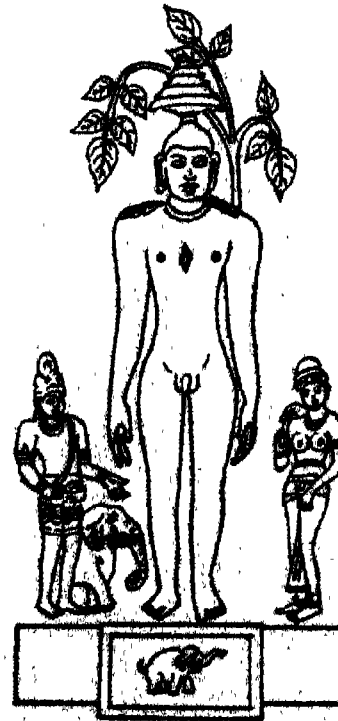



Fig. 44. AJITANĀTHA

Fig. 45. SAMBHAVANĀTHA

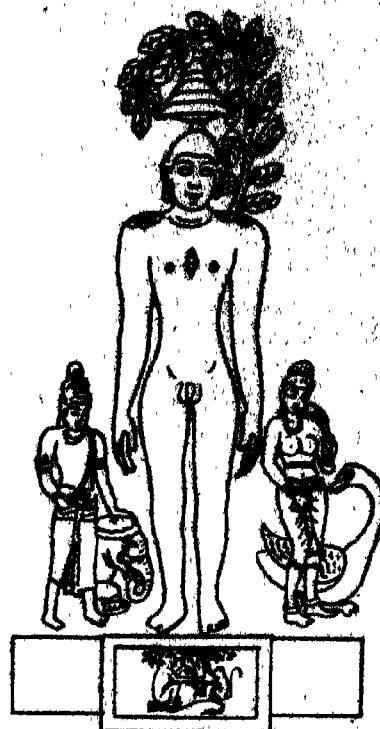



Fig. 46. ABHINANDANĀTHA

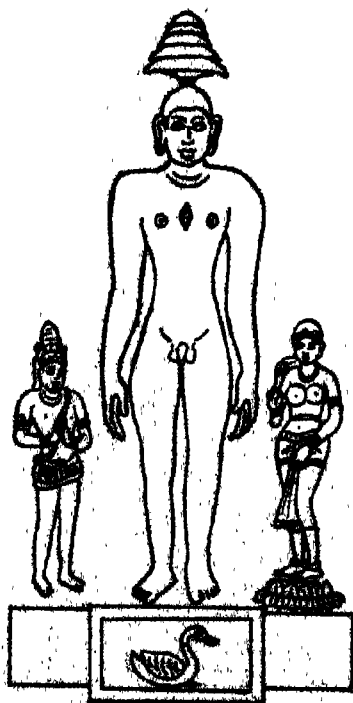



Fig. 47. SUMATINĀTHA

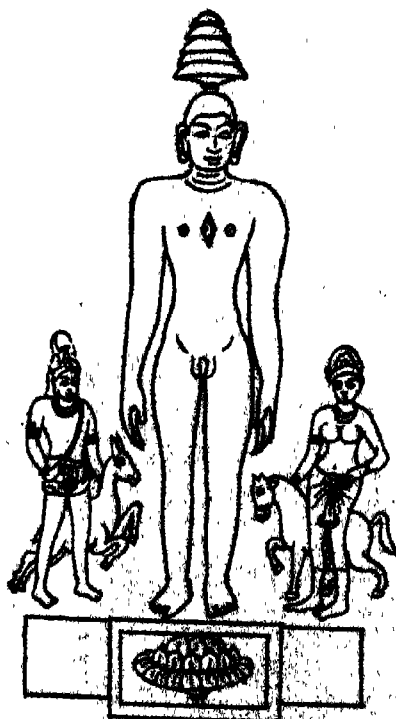



Fig. 48. PADMAPRABHA

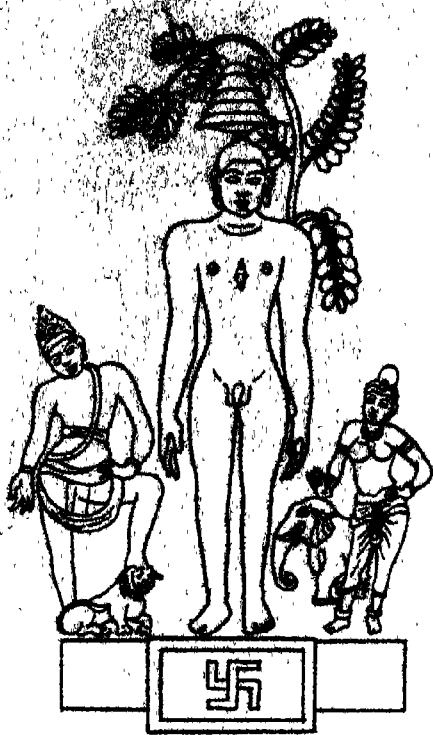



Fig. 49. SUPARSVANĀTHA

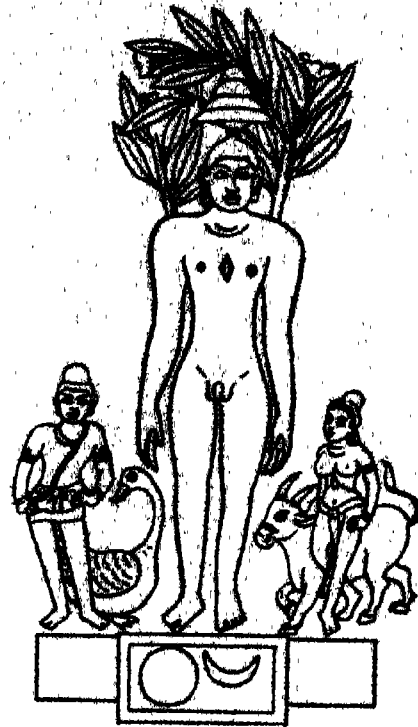



Fig. 50. CHANDRAPRABHA

Fig. 51. SUVIDHINĀTHA (Pushpadanta)

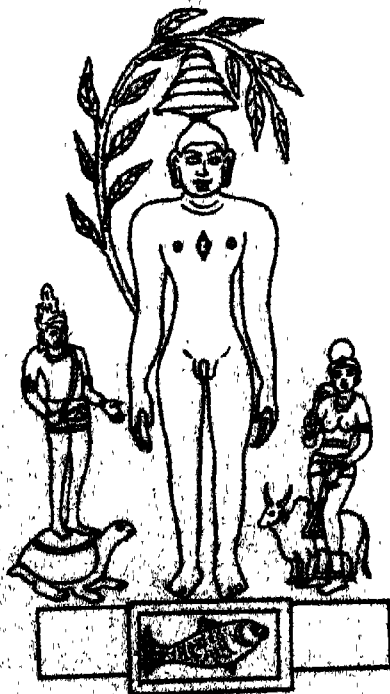
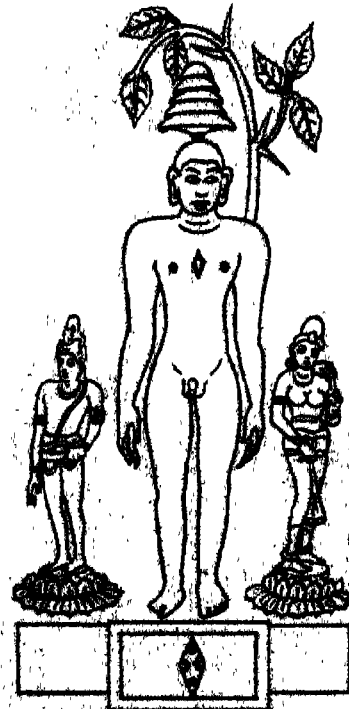



Fig. 52. SITALANĀTHA

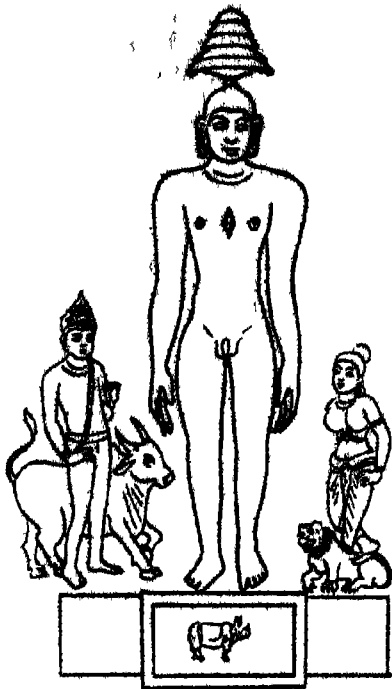



Fig. 53. SREYAMSUNĀTHA

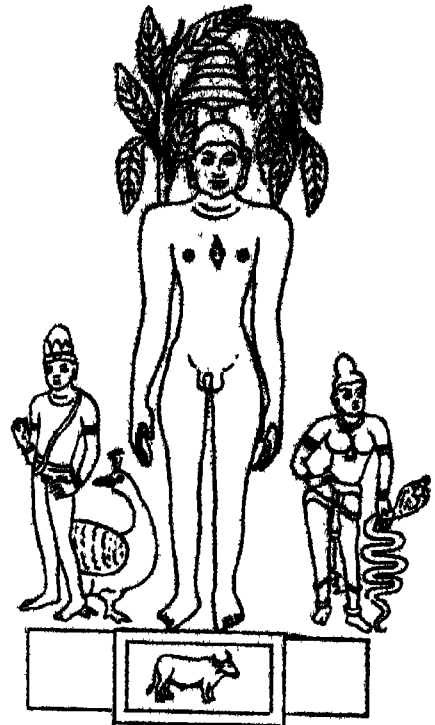



Fig. 54. VASUPUJYA

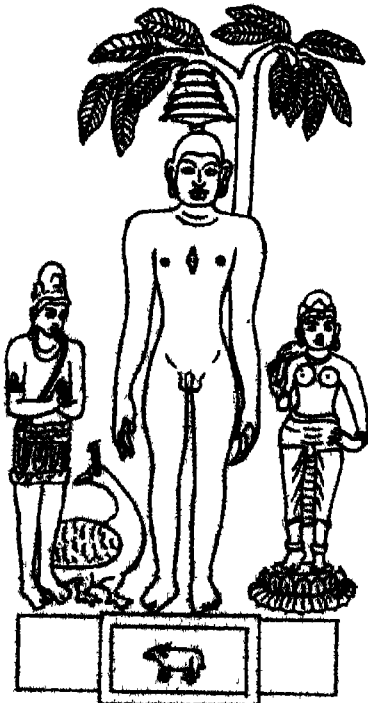



Fig. 55. VIMALANĀTHA

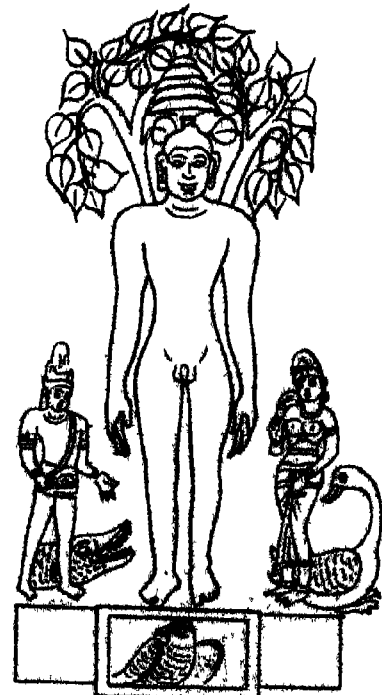



Fig. 56. ANANTANĀTHA

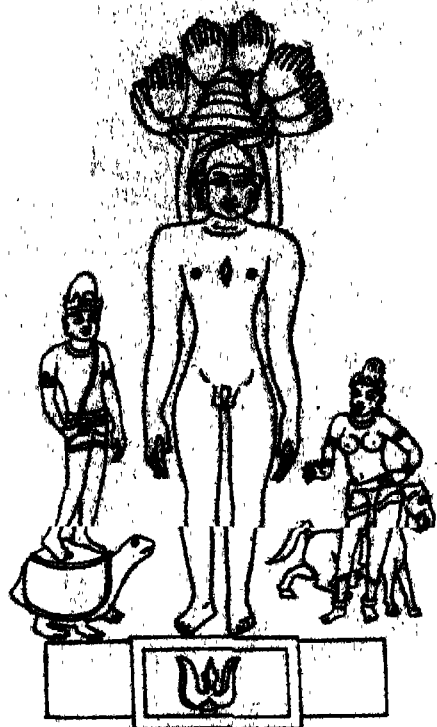



Fig. 57. DHARMANĀTHA

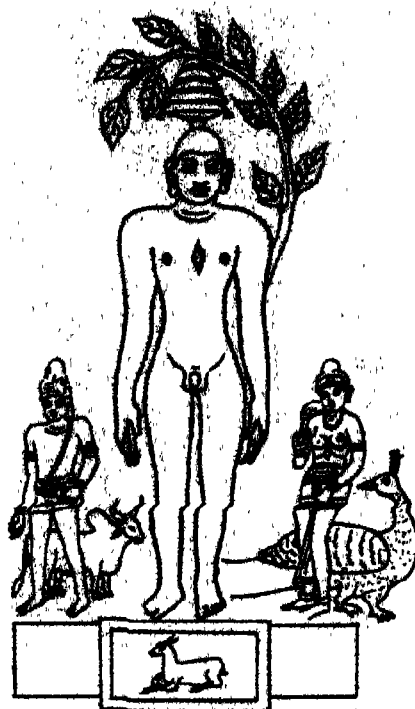



Fig. 58. ŚĀNTINĀTHA

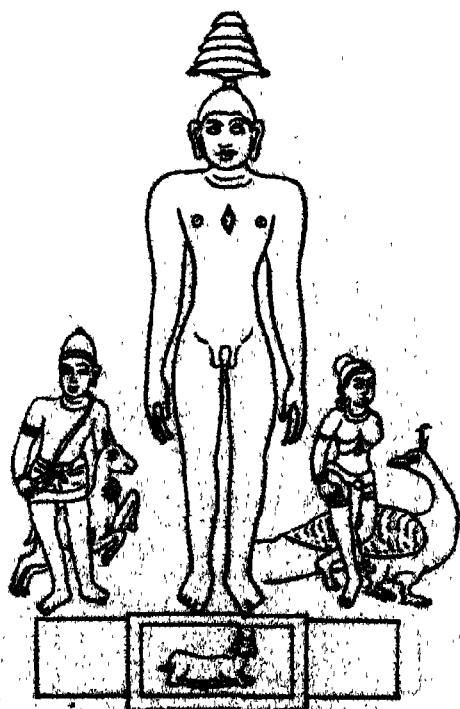



Fig. 59. KUNTHUNĀTHA

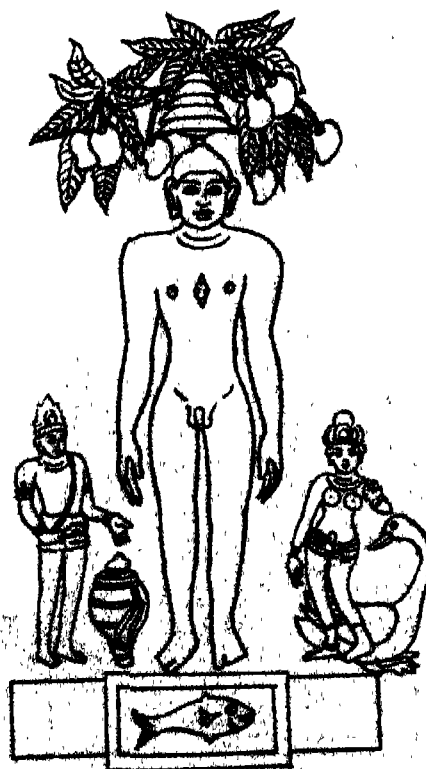



Fig. 60. ARANĀTHA

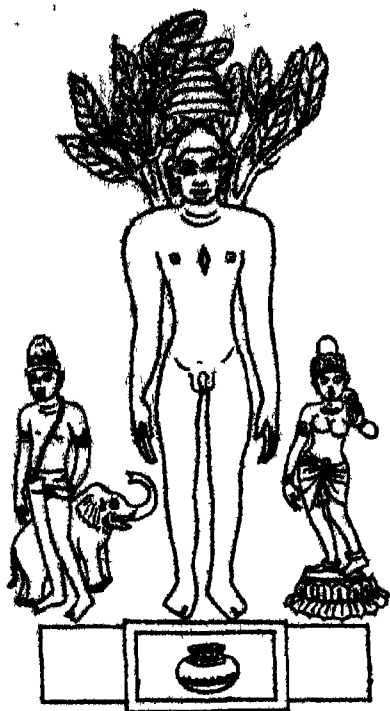



Fig 61. MALLINĀTHA

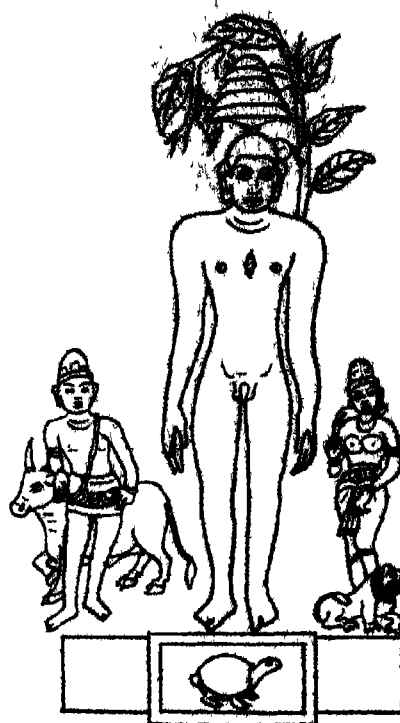



Fig. 62. MANISUVRATA

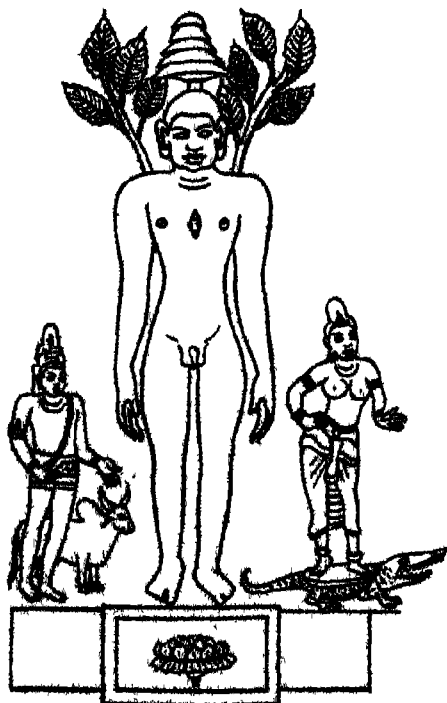



Fig. 63. NAMINĀTHA

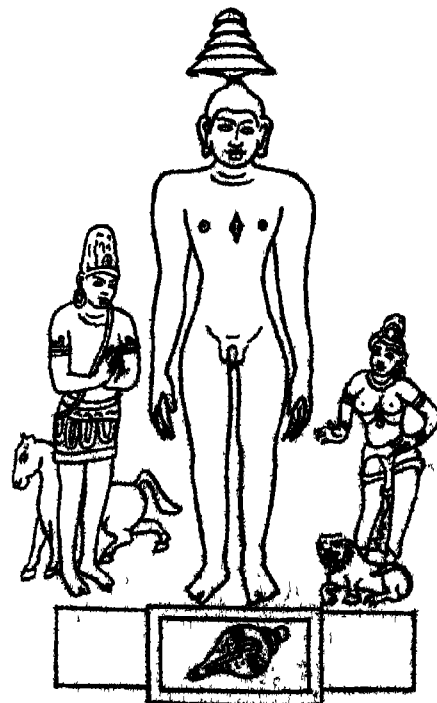



Fig. 64. NEMINĀTHA

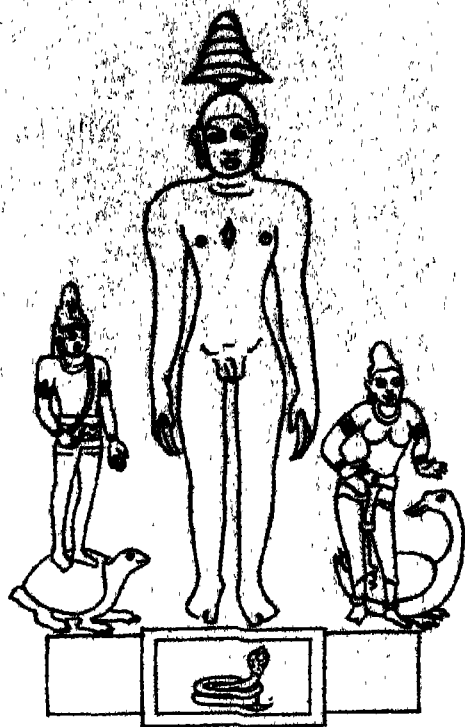



Fig. 65. PĀRSVANĀTHA

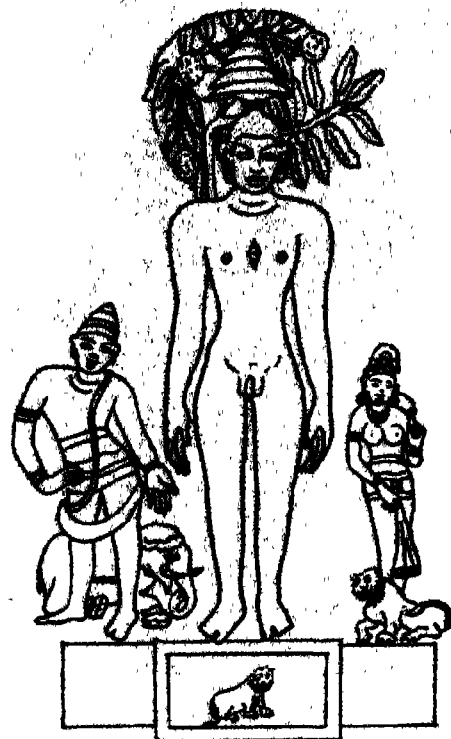



Fig. 66. MAHĀVIRA

Fig. 67. MĀTANGA YAKSHA

Fig. 68. SIDDHAYIKĀ DEVI

Fig. 69. ACHYUPTA YAKSHINI

Fig. 70. PARSHVA YAKSHA

Fig. 71. VIJYA YAKSHA

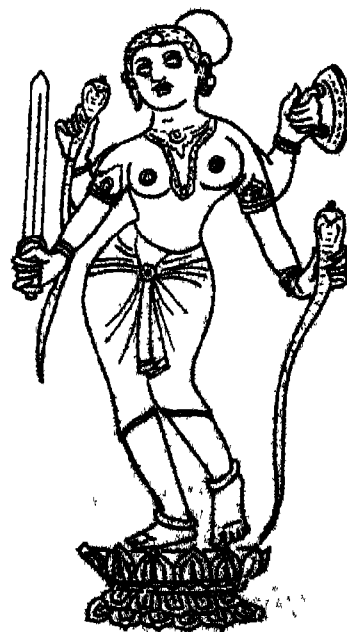



Fig. 72, VAIROTI DEVI

Fig. 73. YAKSHEŚVARA YAKSHA

Fig. 74. MAHĀMĀNASI DEVI

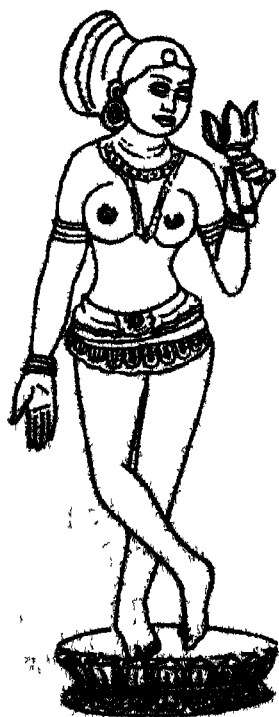



Fig. 75. MĀNASI DEVI

Fig. 76. KUSUMA OR PUSHPA YAKSHA

Fig. 77. PATALA YAKSHA

Fig. 78. GANDHARVA YAKSHA

Fig. 79. GARUDA YAKSHA

Fig. 80. KINNARA YAKSHA

Fig. 81. GOMUKHA YAKSHA

Fig. 82. TUMBARA YAKSHA

Fig. 83. AMBIKĀ YAKSHIṆĪ

Fig. 84. SARASVATI

JAIN ICONOGRAPHY

JAINISM is a non-Vedic school of philosophy which claims a hoary antiquity. Ṛishabhanātha, the first Tirthankara, is mentioned in the *Vishṇu* and *Bhāgavata Purāṇas* as belonging to a very remote past. The earliest Brahmanic literature makes reference to a sect which defied the Vedas and opposed animal sacrifices. The *Yajurveda* mentions the names of three Tirthankaras—Ṛishabha, Ajita and Aristhanemi. The Jains claim that Neminātha, their 22nd Tirthankara, was a contemporary of Lord Krishna and that he belonged to the Yadava family. The Jains, however, became powerful only during the time of Parsvanātha, the 23rd Tirthankara, who is believed to have lived in the 8th century B.C.

Like Buddhism, Jainism does not accept the validity of the Vedas and Varnadharma, and holds all members of the community as equal. It observes a code of morality, and advocates a life of detachment with a view to escaping the birth cycle.

In later years, two sects arose: the Śvetembara ('white-clad') and the Digambara ('space-clad' or 'naked').

TWENTY-FOUR TIRTHANKARAS (Pls. 192-193, Figs. 43-66)

Jainism is much older than Mahāvira, the 24th Tirthankara. The Jains claim that their religion is as old as the Vedas. Since the Vedic times, it has been revealed by their twenty-four Tirthankaras. They are: Ṛishabhanātha (Ṛishabhadeva or Ādinātha), Ajitanātha, Sambhavanātha, Abhinandanātha, Sumatinātha, Padmaprabha, Suparśvanātha, Chandraprabha, Pushpadanta or Suvidhinātha, Sitalanātha, Shreyamsunātha, Vasupujya, Vimalanātha, Anantanātha, Dharmanātha, Śāntinātha, Kunthunātha, Aranātha, Mallinātha, Manisuvrata, Naminātha, Neminātha, Pārśvanātha (Pl. 195, Fig. 65) and Mahāvira (Pl. 192, Fig. 66).

The icons in a Jain temple are arranged in a hierarchical order. The chief among them is a *mula-nāyaka* like Ṛishabhanātha, Suparśvanātha or Mahāvira, who is surrounded by other Jainas. Two types of images are generally found: one, a relief containing one, three or twenty-four Tirthankaras; second, images of Tirthankaras in the round. A combination of three Tirthankaras, with the *mula-nāyaka* in the centre is called Tri-Tirthanka. The portrayal of twenty-four Tirthankaras is called *Chaturvimśati*. Besides these, there are other combinations also.

There are 24 Tirthankaras of the Past, 24 of the Present and 24 of the Future. The ones named here, and now found in temples are the 24 Tirthankaras of the Present.

The 24 Tirthankaras occupy the central position in the Jain hierarchy, being the only ones free from desires. The other gods obviously have desires and so have their heavens of enjoyment. This is an indication of the value the Jains give to asceticism.

The Tirthankara represents the higher ideal of asceticism, of self-denial. In sculptural representations they are shown like ascetics, draped or naked, in the two yogic postures—paryankāsana and kāyotsarga.* To a superficial observer, the

* Standing upright in a pose of meditation with the feet on the ground and arms held downwards without touching the body.

image of a Jina and of a Buddha look alike. But there are important differences. The Tirthankaras generally have a Śrivatsa (a triangular mole) symbol on the chest, a triple umbrella above their heads, and a lāñchchana or symbol on the parasol.

In the Kushāṇa period, these identifying symbols were not used. Neither were their attendant Yakshas and Yakshinis carved, the only exception being the Yakshiṇi Ambikā. This statement is to be qualified: it does not apply to South Indian and Deccan images. It is from the Gupta period that attendant Yakshas and Yakshiṇis begin to accompany Jina icons, but the attendants are not universally found, nor their affiliation with various Jinas systematised. The Gandharvas and chauri-bearers also become common.

The Jinas are attributed with 21 Atisayas or supernatural elements: dharmachakra, fly-whisks, lion-seat, triple-umbrellas, an aureole, an Aśoka tree, etc.

According to the Jains, 22 of their Tirthankaras belonged to the Ikshvākuvaṁśa (race) and the other two, Munisuvrata and Neminātha, to the Harivaṁśa. All the Tirthankaras are cast into a uniform mould and reveal a stereotyped character. The legends relating to their births, renunciation and ultimate salvation are very similar. The only differences are those connected with their mothers' sixteen dreams, lāñchchanas, Yakshas, etc. Yakshas do not generally appear in traditional texts like *Purva Purāṇa*, *Uttara Purāṇa* and *Chavandaraya Purāṇa*. But they appear in *Pratistha* texts. They are mentioned in Puranic works not composed in Sanskrit, especially in the Karnataka area.

BAHUBALI GOMMATESVARA (Pl. 194)

Bahubali was the second son of Ṛishabhanātha and queen Sunandā. His step-brother was Bharata. Bahubali and Bharata succeeded to different parts of the empire after Ṛishabha retired. When Bharata began a career of conquest, he subdued many kings and demanded homage even from his brothers. Ninety-eight of his brothers renounced their worldly claims, and became monks, but Bahubali refused to submit to his brother. The two brothers met on the battle-field and fought a prolonged and tough duel. When Bahubali was about to achieve victory, he suddenly realised the futility of worldly existence and stopped fighting. He performed *mushtilocha* (penance), plucking hair from his head, renounced all attachments, including garments, and became a monk.

He stood motionless, in the kāyotsarga attitude and endured the rigours of the elements. Years passed. Wild animals pulled and pushed him. Creepers grew round his body. Birds made nests on his head. Serpents built ant-hills and sauntered around his body. He stood unaware of all these. But in spite of this rigorous penance, he could not obtain Kevala-jñāna for he still remained attached to pride. His father Ṛishabhanātha instructed his daughters Brāhmi and Sundari to go and ask him to give up his pride. On his doing this, Bahubali attained Kevala-jñāna (Knowledge). Bahubali is also called Gommata or Gommateśvara. Chāmundarāya, a Ganga general erected a huge image of Bahubali at Srāvaṇa Belgola and this has been called Gommateśvara. Bahubali is popular in this name in South India in general and Karnataka in particular.

PARSVANATHA (Pl. 195, Fig. 65)

Pārśvanātha, the twenty-third Tirthankara, is said to have been born in the holy city of Banaras to Queen Vāmadevi and King Ashvasena in 817 B.C. Before his birth the queen saw a black snake crawling by the side of her bed. So she named him Pārśvanātha. From childhood, the prince had a soft corner for snakes. In his youth, he became a fearless warrior. Hearing of his many accomplishments, king Prasenjit of Ayodhaya offered him his daughter Padmāvati in marriage. The offer was accepted. In the meanwhile, the Yavana king of Kalinga, who had heard of the great beauty of the princess, and who therefore coveted her, came to the capital of Prasenjit and laid siege to it. Prince Pārśvanātha rushed to rescue the princess. He fought against the Kalinga king, defeated him and married Padmāvati.

The *Digambara Purāṇas* mention Pārśvanātha as the son of king Ashvasena or Vishvasena and Brahmadevi. The queen's name is mentioned in some Purāṇas as Brahmila (*Sastrasarasamuccaya Tika*) or Brahmadatti (*Pārśvanātha Purāṇa*).

YAKSHAS (Pls. 193, 196, Figs. 67-83)

The Jain Yakshas are also known as Śāsanadevatās or attendant deities. They represent a class of semi-gods. The Yakshas existed in popular belief and in the literary tradition of the Hindus much earlier than the rise of Jainism or Buddhism.

Kubera or Vaiśravana, the king of the Yakshas, is referred to several times in Hindu literature. Many of his attendants are referred to in Jain canonical texts, viz., Pūrṇabhadra, Maṇibhadra, Sitalabhadra, Sumanabhadra, Laksharaksa, Pūrṇaraksa, Sūrvaṇa, Sarvyasas, Sarva Kāma, etc. Of these Maṇibhadra, whose other name is Yakṣendra or Yakṣapati attained much antiquarian importance on account of a discovery of his image in the frontier.

'A Yakṣa is a devotee of the Tirthankaras.' According to Jain belief, Indra appoints one Yaksha and one Yakshiṇi to serve as attendants on each Tirthankara. The Yaksha would be on his right and Yakshiṇi on his left. Thus, they also came to be called Śāsana-devatās or attendant spirits.

In later development, the Yaksha cult obtained greater veneration and so we find detached independent images of Yakshas among the ancient ruins.

YAKSHIṆIS (Pls. 197-200, Figs. 67-83)

The Yakshiṇis are the female attendants of the Tirthankaras, being the leaders of the women converts. They are endowed with semi-divine attributes. Their names and symbols indicate Brahmanic influence. Many of the Yakshiṇis are also Vidyā-devis, goddesses of learning. These too show influence of the Brahmanic female deities.

ŚRUTA-DEVI AND VIDYĀ-DEVIS

The Vidyā-devis are sixteen in number. They are goddesses of learning. Besides these sixteen deities, the Jains also include one Śruta-devi or Sarasvati closely approximating the Brahmanical goddess of the same name. She heads the sixteen goddesses of learning, 'Goddess of Śruti or revealed literature.' Her description reminds one of Brahmāṇī, who like Brahmā carries a book in her hands. Both hold in their hands the Vedas. On the Śukla Pañchami day of the Kārttika month (November) the Jains celebrate 'Jñāna Pañchami,' when devout people fast, worship books, etc.

Through the worship of the Vidyā-devis, the devotee gets knowledge, character, religion, mental qualities, etc.

HINDU GODS AND GODDESSES

Hindu deities appear as subordinate gods and goddesses in the Jain pantheon.

THE TIRTHANKARAS

(Figs. 43-66)

TIRTHANKARA	COLOUR	COGNIZANCE	SPECIAL TREE	ATTENDANT YAKSHA	ATTENDANT YAKSHINI	MISCELLANEOUS
1. RISHABHANATHA (Ādinātha)	Golden	Bull and Dharmachakra	Nyagrodha (Indian banyan tree)	Gomukha Vehicle—Bull (Elephant)	Chakreśvarī Vehicle—Eagle	Bharata and Bāhubali worshippers
2. AJITANATHA	Golden	Elephant	Kevala-vṛksha (special tree)	Mahāyaksha Vehicle—Elephant	Ajitabalā	Sagaracakri-chauri-bearer
3. SAMBHAVANANATTHA	Golden	Horse	Śāla tree (*Shorea robusta*)	Trimukha Vehicle—Peacock	Duritāri (Prajñapti) Vehicle—Buffalo, Peacock (?)	Satyavīrya-chauri-bearer
4. ABHINANDANATHA	Golden	Ape	Priyaṅgu or Sanash-majamule or Vesali	Iśvara Vehicle—Peacock	Kāli or Vajraśṛinkhalā Vehicle—Lotus or Goose	Kāyotsarga
5. SUMATINATHA	Red, Golden	Curlew (Krauncha) or Red-goose (Chakravāka)	Priyaṅgu	Tumburu	Mahākāli (Puruṣadattā) Vehicle—Lotus	Mitravīrya-chauri-bearer
6. PADMAPRABHA	Blood-red	Lotus (Padma)	Srisa or Priyaṅgu	Kusuma Vehicle—Deer or Bull	Śyāmā Vehicle—Man or Horse	Yamadhyuti-chauri-bearer
7. SUPASRVANATHA	Golden, Harita Pacche	Swastika	Sushira	Mātanga (S), Varanandi (D). Vehicle—Elephant or Lion	Śānti (S) Kali (D) Vehicle—Elephant	Dharmavīrya-chauri-bearer
8. CHANDRAPRABHA	White	Moon or crescent	Nāgadrama	Vijaya Vehicle—Goose	Bhṛkuṭī Vehicle—Lion, Bull or Cat	Dānavīrya-chauri-bearer
9. SUVIDHINATHA OR PUSHPADANTA	White	Dolphin (Makara) or crab	Nāga or Malli	Ajita Vehicle—Tortoise	Sutāri, Mahākālī (D) Vehicle—Bull (?)	Maghavatarnya-chauri-bearer
10 SITALANATHA	Golden	Srivriksha (Wishing tree) or Asvatha (*Ficus religiosa*)	Vilva (*Aegle marmelos*)	Brahmā Vehicle—Lotus	Aśoka, Mānavī (D) Vehicle—Lotus (?)	—
11. SREYAMSUNATHA	Golden	Rhinoceros or deer	Tumbara or Tindaka	Yakshesa (S) Yaksheswara (D) Vehicle—Bull	Mānavī (S), Gaurī (D) Vehicle—Lion or Bull	Rājā Tripista Vasudeva
12. VASUPUJYA	Red	Buffalo	Patalika or Kadamba	Kumāra Vehicle—Goose or Peacock	Garuda Yakshi (D) Vehicle—Horse or Serpent	Dirpista-Vasudeva-chauri-bearer

S=Śvetambara D=Digambara

THE TIRTHANKARAS (*Contd.*)

TIRTHANKARA	COLOUR	COGNIZANCE	SPECIAL TREE	ATTENDANT YAKSHA	ATTENDANT YAKSHINI	MISCELLANEOUS
13. VIMALANATHA	Golden	Boar	Jambu (Blackberry)	Shanmukha Vehicle—Peacock	Vairoti Vehicle—Lotus	Svayambhū-Vasudeva-chaurī-bearer
14. ANANTANATHA	Golden	Hawk (S) Bear (D)	Asvattha	Patala Vehicle—Crocodile	Anantamati Vehicle—Lotus or Goose	Purushottamā-Vasudeva-chaurī-bearer
15. DHARMANATHA	Golden	Vajra-danda (Thunderbolt)	Dadhiparna or Sapta-chhada	Kinnara Vehicle—Tortoise or Fish	Kandarpa (S) Mānavī (D). Vehicle—Horse, Lion or Goose	Pundarika-Vāsudevā-chaurī-bearer
16. SANTINATHA	Golden	Deer or Tortoise	Nandi Vriksha	Garuda (D) Vehicle—Boar or Bull	Mhāmānasī (D), Nirvāni (S) Vehicle—Peacock Lotus or Lion	Rājā Purushadatta-chaurī-bearer
17. KUNTHUNATHA	Golden	Goat	Tilakataru	Gandharva Vehicle—Goose or Deer	Vijayā (D) Vehicle—Peacock	Kundala-chaurī-bearer
18. ARANATHA	Golden	Nandyavarta or Fish	Mango tree	Mahendra Vehicle—Conch or Peacock	Vijayādevī Vehicle—Lotus or Goose	Govind Rājā-chaurī-bearer
19. MALLINATHA	Golden	Water-jar	Aśoka	Kubera Vehicle—Elephant	Dharinīpriyā (S) Aparājitā (D). Vehicle—Lotus or Goose	Rājā Sulama-chaurī-bearer
20. MANISUVRATA	Bluish-black (Indranila or syama varna)	Tortoise	Champaka	Varuna Vehicle—Bull (?)	Naradattā (S) Bahrupinī (D). Vehicle—Lion or Serpent	Ajitā-chaurī-bearer
21. NAMINATHA	Golden	Blue lotus or Aśoka tree	Vakula	Bhrikutī Vehicle—Bull (?)	Gandhārī (S) Chāmundī (D) Vehicle—Goose (?) or Crocodile	Vijaya Rājā-chaurī-bearer
22. NEMINATHA	Bluish-black (Indra-nila or syama)	Conch	Mahavenu or Vetasa	Gomedha (S), Sarvahana (D). Vehicle—Man or Horse	Ambikā or Kūshmān-dinī (D). Vehicle—Lion	King Ugrasena-chaurī-bearer
23. PARSVANATHA	Blue	Snake	Dhataki	Dharanendra	Padmāvatī Vehicle—Cock or Goose	Ajitarājā
24. MAHAVIRA	Golden	Lion	Śāla (*Shorea robusta*)	Mātanga Vehicle—Elephant	Siddhayikā Vehicle—Lion or Goose	Śrenika-chaurī-bearer

JAIN YAKSHAS

	GOMUKHA (Fig. 81)	MAHAYAKSHA	TRIMUKHA	YAKSHESVARA (Fig. 73)	TUMBURU (Fig. 82)	KUSUMA OR PUSHPA (Fig. 76)
Hands	Four	Eight	Six	Four	Four	Four
Attributes in hands	*R.h.*—boon-giving and rosary *L.h.*—noose (S) Battle-axe (D)	(*S.*)*R.h.*—boon-giving, club, rosary and noose *L.h.*—citrus, protection, goad and śakti	(*S.*)*R.h.*—mongoose, club and protection *L.h.*—citrus, garland and rosary (*D.*)*R.h.*—disc, sword, goad *L.h.*—staff, trident, dagger	(*S.*)*R.h.*—citrus and rosary *L.h.*—mongocse and goad (*D.*)—bow, shield, arrow and sword	*S.*—boon-giving, spear (śakti), club and noose *D.*—two snakes, fruit, and boon-giving	(*S.*)*R.h.*—fruit and the posture of protection pose *L.h.*—rosary and mongoose (*D.*)—lance, boon-giving posture, shield and protection pose
Vehicle	Bull	Elephant	Peacock	Elephant	Eagle (Garuḍa) or a lion	Antelope or bull
Colour	Golden	Green (S) Golden (D)	Dark-blue (Śyāma)	Blue or dark-blue	Dark-blue or golden	White or dark
Misc.	Attached to Rishabhanātha. Digambaras assign Dharmachakra symbol to his head. Bull-face and bull as vehicle Two types of images—one in the round and large in size; the other in the miniature form attending on Ādinātha	(*D.*)*L.h.*—disc, trident, lotus, goad *R.h.*—sword, staff, axe, and boon-giving Four faces Attendant of Ajitanātha	Three faces. Separate sculptures not found Seen in the miniature form. Attendant of Sambhavanātha	Attendant of Abhinandana. No separate sculptures are found but sculptures of Abhinandana include figurines of Yaksheshvara, King of Yaksha	Attached to Sumatinātha. In Hindu literature, Tumburu is a divine musician His Yakshiṇī is Purushadattā (D). Her vehicle is red goose	Antelope symbolises quickness in movement

	MATANGA OR VARANANDI (Fig. 67)	VIJAYA OR SHYAMA (Fig. 71)	AJITA	BRAHUA	ISHVARA	KUMARA
Hands	Four	Four	Four	Four or eight	Four	Four (S), Six (D)
Attributes in hands	*S.*—Bilva fruit, noose, mongoose, and goad *D.*—Staff, spear, Swastika and flag	*D.*—Fruit, rosary, axe and boon-giving pose *S.*—Two hands hold disc and club	*S.*—Citrus, rosary, mongoose and spear *D.*—Śakti, boon-giving posture, fruit and rosary	*S.*—Citrus, club, noose, protection, mace, goad and rosary *D.*—Bow, staff, sword, shield, boon-giving, etc.	*S.*—Mongoose, rosary, staff and fruit *D.*—Trident, staff, rosary and fruit	*D.*—Bow, ichneumon, club, fruit and boon-giving posture *S.*—Citrus, arrow, mongoose and bow
Vehicle	Elephant (S) Lion (D)	Swan	Tortoise	Lotus seat	Bull	Swan
Colour	Blue or black	Dark-blue	White	White	White	White
Misc.	Mātanga is elephant-rider The Digambara texts mention only two of his hands with a triśūla and a daṇḍa	Sculptures of Chandraprabha include the figures of Śyāma Yaksha. One of the earliest images of Śyāma in the round has been found at Aihole	—	He is also attributed with four faces, three eyes	Three eyes. His Yakshiṇī is Gaurī (D) or Mānavī (S). He rides an elephant. Yaksha of Sreyamasynātha	Digambara texts attribute to him three heads and six hands

S=Śvetambara *D*=Digambara

	SHANMUKHA OR CHATURMUKHA	PATALA (Fig. 77)	KINNARA (Fig. 80)	GARUDA (Fig. 79)	GANDHARVA (Fig. 78)	KHENDRA OR YAKSHENDRA OR JAYA
Hands	Eight or twelve	Six	Six	Four	Four	Twelve
Attributes in hands	*S.*—Fruit, disc, arrow, sword, noose, rosary, mongoose, discus, bow, fruit, goad and protection pose *D.*—Axe, scimitar, rosary, shield, staff, etc	*S.*—Lotus, sword, noose, mongoose, fruit, rosary *D.*—Goad, spear, bow, rope, plough and fruit	*S.*—Lotus, citrus, mongoose, rosary, mace, protection pose *D.*—Disc, thunderbolt, goad, club, rosary, and boon-conferring posture	*S.*—Citrus, lotus, mongoose, rosary *D.*—Lotus, fruit, thunderbolt and discus	*S.*—Boon-giving, noose, citrus, goad *D.*—Snake, noose, bow and arrow	*S.*—Citrus, arrow, sword, club, noose, abhaya, bow, mongoose, fruit, spear, goad and rosary *D.*—Bow, thunderbolt, noose, club, goad, boon-conferring posture, fruit, arrow, garland, etc.
Vehicle	Peacock	Dolphin or Makara	Tortoise (S), Fish (D)	Bull or Boar or Elephant or Garuḍa	Bird or Swan (S)	Conch or Peacock
Colour	White or Dark-blue	Red	Red	Blue or Dark-blue	Dark-blue	Dark-blue or Blue
Misc.	Four or six-headed. Has the designation and attributes of Kārttikeya	Three faces. A canopy of three-hooded snake. Presiding spirit of the Nāgas	Three faces	Attendant of Śāntinātha	—	Six faces, three eyes and ten hands are attributed to him by some texts

	KUBERA	VARUNA	BHRIKUTI	SARVAHNA OR GOMEDHA	PARSHVA OR DHARANENDRA (Fig. 70)	MATANGA (Pl. 193, 196, Fig. 67) *Other Form*
Hands	Eight or twelve	Four (D), Eight (S)	Eight	Six	Four	Two
Attributes in hands	*S.*—Varada, axe, spear, abhaya, citrus, śakti, club and rosary *D.*—Shield (Phalaka) bow, staff, lotus, sword, arrow, axe, noose and varada	*S.*—Citrus, mace, arrow, spear, lotus, mongoose, bow and axe *D.*—Shield, sword, fruit, boon-giving pose	*S.*—Citrus, spear, mace, abhaya, axe, mongoose, vajra, rosary *D.*—Shield, sword, bow, arrow, goad, lotus, disc, boon-conferring posture	*S.*—Citrus, axe, mongoose, trident, spear *D.*—Hammer, axe, staff, fruit, thunderbolt and the boon-giving posture	*S.*—Ichneumon, snake, citrus, snake *D.*—Snake, noose, boon-giving posture	*S.*—Mongoose and citron *D.*—Boon-conferring posture and fruit
Vehicle	Elephant	Bull or Makara	Bull	Man or a Flower	Tortoise	Elephant
Colour	Kuṅkum or red or rainbow colour	White	Red	Dark-blue	Black or Blue	Blue or Green
Misc.	Four faces	Three-eyed and matted hair	Four faces. This Yaksha is also called Nandiga and seems to have connection with Nandi, the vehicle of Śiva	Three faces. Also known as Pushpayāna. (This means he has a flower as his vehicle)	Also a snake canopy over his head	Dharmachakra symbol on his head (*See page 179*)

S=Śvetambara *D*=Digambara

	CHAKREŚVARI (Pl. 198)	AJITA OR ROHINI	DURITARI (ŚVE.) OR PRAJNAPATI (DIG.) (Pl. 199)	VAJRA-ŚRIMKHALA (DIG.) OR KALI (ŚVE.)	MAHAKALI (ŚVE.) OR PURUSADATTA (DIG.)	ACHYUTA OR ŚYAMA (ŚVE.) & MANOVEGA (DIG.)
Hands	Eight	Four	Four or six	Four	Four	Four
Objects in hands	*Śve.*—varada, arrow, disc, noose, bow, vajra (thunderbolt), disc, goad *Dig.*—4 or 12. If 4, holds 2 discs. If 12, eight discs, citrus, varada and two vajras	*Śve.*—varada, noose, citron, goad *Dig.*—varada, abhaya, conch, disc	*Śve.*—varada, rosary, fruit, abhaya pose *Dig.*—axe, crescent, fruit, sword and varada pose	*Śve.*—varada, noose, snake & goad *Dig.*—snake, noose, rosary, fruit	*Śve.*—varada, noose, citrus, goad *Dig.*—disc, vajra, fruit, varada pose	*Śve.*—varada, viṇā, bow, abhaya pose *Dig.*—sword, lance, fruit and varada pose
Vehicle	Eagle	Iron seat (Dig.) Bull (Śve.)	Ram (Śve.) Bird (Dig.)	Swan (Dig.) Lotus (Śve.)	Lotus (Śve.) Elephant (Dig.)	Man (Śve.) Horse (Dig.)
Colour	—	—	—	—	—	—
Misc.	Śāsanadevī of first Tirthankara. Resembles Vaishṇavī (Vishṇu-Chakreśvara)	Connected with Jina Ajitanātha. Ajitā means invincible	Duritārī connected with wife of Agni. Conception of Prajñāpati derived from Sarasvatī (Śve.)	Yakshiṇī of Abhinandana. She is both Yakshiṇī and Vidyā-devī	—	May have originated from Achyuta or Vishṇu

	SHANTA (ŚVE.) OR KALI (DIG.)	BHRKUTI (ŚVE.) OR JVALAMALINI (DIG.) (Pl. 200)	SUTARA (ŚVE.) OR MAHAKALI (DIG.)	ASOKA (ŚVE.) OR MANAVI (DIG.)	GAURI (DIG.) OR MANAVI (ŚVE.)	CHANDA (ŚVE.) OR GANDHARI (DIG.)
Hands	Four	Four or eight	Four	Four (Śve.)	Four	Four
Objects in hands	*Dig.*—varada, trident, fruit, bell *Śve.*—varada, rosary, lance, abhaya pose	*Śve.*—sword, club, spear, axe *Dig.*—disc, arrow, noose, shield, trident, sword, bow, etc.	*Śve.*—varada, rosary, urn, goad *Dig.*—vajra, club, fruit & varada pose	*Śve.*—varada, noose, fruit, goad *Dig.*—fruit, varada, bow, etc.	*Śve.*—varada, club, urn, goad *Dig.*—club, lotus, urn, varada pose	*Śve.*—varada, spear, flower, club *Dig.*—club, two lotuses, varada pose
Vehicle	Elephant (Śve.) Bull (Dig.)	Cat (Śve.) Buffalo (Dig.) or Swan	Bull (Śve.) Tortoise (Dig.)	Lotus (Śve.) Hog (Dig.)	Lion (Śve.) Antelope (Dig.)	Horse (Śve.) Crocodile (Dig.)
Colour	—	—	—	—	—	—
Misc.	Wife of Mātanga Also a Vidyā-devī	—	—	Also a Vidyā-devī	Originated from Gaurī, wife of Śiva	—

Śve.—Śvetambara Dig.—Digambara

JAIN YAKSHINIS (*Contd.*)

	VIDITA, VIJAYA (ŚVE.) OR VAIROTI (DIG.)	AMKUSA (ŚVE) OR ANANTAMATI (DIG.)	KANDARPA (ŚVE.) OR MANASI (DIG.)	NIRVANI (ŚVE.) OR MAHAMANSI (DIG.)	BALA (ŚVE.) OR VIJAYA (DIG.)	DHARANI (ŚVE.) OR TARA (DIG.)
Hands	Four	Four	Four or six (Dig.)	Four	Four	Four
Objects in hands	*Śve.*—arrow, noose, bow, snake *Dig.*—two snakes, bow, arrow	*Śve.*—sword, noose, spear, goad *Dig.*—bow, arrow, fruit, varada pose	*Śve.*—lotus, goad, lotus & abhaya pose *Dig.*—lotus, bow, varada, goad, arrow, lotus	*Śve.*—book, lotus, vase, lotus bud *Dig.*—disc, fruit, sword (?), varada pose	*Śve.*—citron, spear, musandi, lotus *Dig.*—conch, sword, disc & varada pose	*Śve.*—citrus, two lotuses, rosary *Dig.*—snake, vajra, deer, varada pose
Vehicle	Lotus (Śve.) Snake (Dig.)	Lotus (Śve.) Swan (Dig.)	Horse or fish (Śve.) Tiger (Dig.)	Lotus (Śve.) Peacock (Dig.)	Peacock (Śve.) Black boar (Dig.)	Lotus (Śve.) Swan (Dig.)
Colour	Yellow	—	—	—	—	—
Misc.	Vairoti is also a Vidyā-devī, Viditā means 'learned one'	—	—	Mahāmānasi means 'great goddess of learning.' This seems to connect her with Sarasvatī	—	—

	VAIROTI (ŚVE.) OR APARAJITA (DIG.)	NARADATTA (ŚVE.) OR BAHURUPINI	GANDHARI (ŚVE.) OR CHAMUNDA (DIG)	AMBIKA (ŚVE.) OR AMRA (DIG.) (Fig. 83)	PADMAVATI	SIDDHAYIKA (Pl. 197, Fig. 68)
Hands	Four	Four	Four	Four	Four	Four
Objects in hands	*Śve.*—varada, rosary, citrus, śakti *Dig.*—citrus, sword, shield, varada pose	*Śve.*—varada, rosary, citron, trident (or urn) *Dig.*—shield, fruit, sword, varada pose	*Śve.*—varada, citron, sword, spear *Dig.*—rosary, staff, shield, sword	*Śve.*—mangoes, noose, child, goad *Dig.*—mangoes and child	*Śve.*—lotus, noose, fruit, goad *Dig.*—goad, rosary, two lotuses	Book, abhaya pose, citrus & lute
Vehicle	Lotus (Śve.) Lion (Dig.)	Bhadrāsana (Śve.) Black snake (Dig.)	Swan (Śve.) Dolphin (Dig.)	Lion (Śve.) Lion (Dig.)	Snake & cock (Śve. & Dig.), lotus (Dig.)	Lion
Misc.	—	—	—	—	Yakishiṇi of Mahāvīra	
Variations	—	—	—	—	*Dig.* I—*Six-handed:* noose, sword, spear, crescent, club, staff *Dig.* II—*24-handed:* conch, sword, wheel, crescent, lotus, blue lotus, bow, spear, noose, kuśa-grass, bell, arrow, staff, shield, trident, axe, vajra, garland, fruit, club, leaf, stalk & varada pose	—

SRUTA-DEVI AND SIXTEEN VIDYA-DEVIS

	SARASVATI (SRUTA-DEVI) (Fig. 84)	ROHINI	PRAJNAPATI	VAJRA-SRIMKHALA	VAJRAMKUSA	APRATICHAKRA OR JAMBUNADA
Hands	Four	Four	Two or four	Two or four	Four	Four
Objects in hands	Lotus, varada, book, rosary	*Śve.*—conch, rosary, bow, arrow *Dig.*—urn, conch, lotus, fruit	*Śve.* I—lotus & spear II—varada, spear, citrus, spear *Dig.*—sword, disc	*Śve.* I—chain & club II—varada, chain, lotus, chain *Dig.*—chain	*Śve.* I—sword, vajra, shield, spear II—varada, vajra, citrus & goad *Dig.*—goad and lute	*Śve.*—discs in all four *Dig.*—sword, spear
Vehicle	Swan (Śve.) Peacock (Dig.)	Cow (Śve.)	Peacock	Lotus	Elephant (Śve.) Aerial car (Dig.)	Eagle (Śve.) Peacock (Dig.)
Misc.	Main goddess of learning	—	—	—	—	—

	PURUSADATTA	KALI	MAHAKALI	GANDHARI	GAURI	MAHAJVALA OR JVALAMALINI
Hands	Two or four	Two or four	Four	Four	Four	Four
Objects in hands	*Śve.* I—sword, shield II—varada, sword, citrus, shield *Dig.*—vajra and lotus	*Śve.* I—club, varada II—rosary, club, vajra, abhaya *Dig.*—staff, sword	*Śve.* I—rosary, fruit, bell, varada II—rosary, vajra, abhaya, bell *Dig.*—bow, sword, fruit, weapom	*Śve.*—staff, vajra, or vara, staff abhaya & vajra *Dig.*—disc, sword	*Śve.*—varada, club, rosary, water-lily *Dig.*—lotus	*Śve.*—attributes not mentioned *Dig.*—bow, shield, sword, disc
Vehicle	Buffalo (Śve.) Peacock (Dig.)	Deer or lotus (Dig.)	Man (Śve.)	Lotus (Śve.) Tortoise (Dig.)	Alligator (Śve. & Dig.)	Cat (Śve.) Buffalo (Dig.)

	MANAVI	VAIROTI (Fig. 72)	ACHYUPTA (Fig. 69)	MANASI (Fig. 75)	MAHAMANASI (Fig. 74)
Hands	Four	Four	Four	Two or four	Four
Objects in hands	*S.*—varada, rosary, bough of tree *D.*—trident	*S.*—sword, snake, shield, snake *D.*—snakes	*S.*—bow, sword, shield, arrow *D.*—sword	*S.* I—varada, vajra II—vara, vajra, rosary, vajra *D.* —	*S.*—varada, sword, vase, lance *D.*—rosary, vase, goad, garland
Vehicle	Blue-lotus and twig (S)	Snake (S) Lion (D)	Horse (S) Horse (D)	Swan, Lion (S) Snake (D)	Lion (S) Swan (D)

S or Śve.—Śvetambara D or Dig.—Digambara

OTHER JAIN DIVINITIES

	NAIGAMESHA	KSHETRAPALA	GAṆEŚA	ŚRĪ OR LAKSHMĪ	ŚĀNTIDEVĪ
Hands	—	Six or twenty	Two, four, six, nine, eighteen or one hundred and eight	Four	Four
Attributes in hands	—	*Six-handed*—club, noose, drum, bow, goad and Godika (?)	Paraśu, varada, modaka, abhaya, etc.	*S.*—Flower, lotus *D.*—lotus	Lotus
Vehicle	—	Dog	Mouse	Elephant	Lotus
Misc.	Head of ram, antelope or goat; captain of Indra's foot forces, at whose command, transferred embryo of Mahāvīra from the body of Brāhmaṇī Devananda to the womb of Kshatriyaṇī Triśala. Connected with procreation	Surrounded by Ananda and other Bhairavas. Leads sixty-four Yoginis. Relation with Vaṭukabhairava mentioned in Jain texts	—	—	—

Ś—Śvetambara D—Digambara

JAIN DIKPALAS

	INDRA	AGNI	YAMA	NRUTTI	VARUNA
Direction	East	South-East	South	South-West	West
Attributes in hands	Vajra	Spear and seven flames or bow, arrow	Staff	Club, sword and bow	Noose
Spouse	Sachi	Svaha	Chhaya	—	—
Vehicle	Elephant Airavata	Ram	Buffalo	Corpse or goblin (S) or bear (D)	Dolphin, fish

	VAYU	KUBERA	ISANA	BRAHMA (S)	NAGA (S)
Direction	North-West	North	North-East	Upper regions	Nether regions
Attributes in hands	Vajra or banner (S) Wooden weapon (D)	Gems, club	Bow and trident (S) Also skull (D)	Book and lotus	Snake
Vehicle	Deer	Pushpaka chariot (D) Man (S)	Bull	Swan	Lotus
Spouse	—	—	—	—	—
Misc.	—	—	—	Four heads	—

NINE PLANETS (NAVAGRAHAS)

	SUN (SURYA)	MOON (CHANDRA)	MARS (MANGALA)	MERCURY (BUDDHA)	BRIHASPATI
Direction	East	North-West	South	North	North-East
Attributes in hands	Two lotuses	Holds urn of nectar	Varada, spear, trident, club or shovel	Book or sword, shield, club and varada pose	Rosary and staff (S) Book, vase, rosary (D)
Vehicle	Chariot of seven steeds	Chariot of ten white horses	On earth	Swan or lion	Swan (S), Lotus (D)

	VENUS (SUKRA)	SATURN (SANI)	RAHU	KETU
Direction	South-East	West	South-West	—
Attributes in hands	Urn or threefold thread, snake, noose, rosary	Threefold thread (D)	Axe (S), Flag (D)	Cobra
Vehicle	Snake	Tortoise (S)	Lion	Cobra

S—Śvetambara D—Digambara

INDEX

[Abbreviations: S=Śvetambara; D=Digambara]
(For other abbreviations see page 74)